PEN LETTERING

SIMPLIFIED WITH
DRAWLET PENS

MADE BY THE ESTERBROOK PEN CO., CAMDEN N. J.

METHODS ~ ALPHABETS ~ LAYOUT ~ ORNAMENT

PUBLISHED BY

The ESTERBROOK STEEL PEN MFG. CO.
at Camden New Jersey, Originators
and Manufacturers of
DRAWLET PENS

* * *

All lettering and designs in this book
have been created and executed with
DRAWLET PENS

* * *

Alphabets, design and layout by
Mr. Andrew Szoeke of New York City

* * *

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Introduction

Lettering and Design. This book is an introduction to a fascinating art, which is also a highly-paid business. It deals principally with lettering and design as a commercial craft—today a growing, important, and lucrative craft. But the influence of pure art (expression, in beautiful forms) is more and more marked in this field. Hand-lettered advertisements, window-cards, mailing pieces—even titles for stories in the magazines—are today earning appreciation as things of beauty. And so, although every step we outline has a solid practical background, this book is planned to merit the attention of the most discriminating taste.

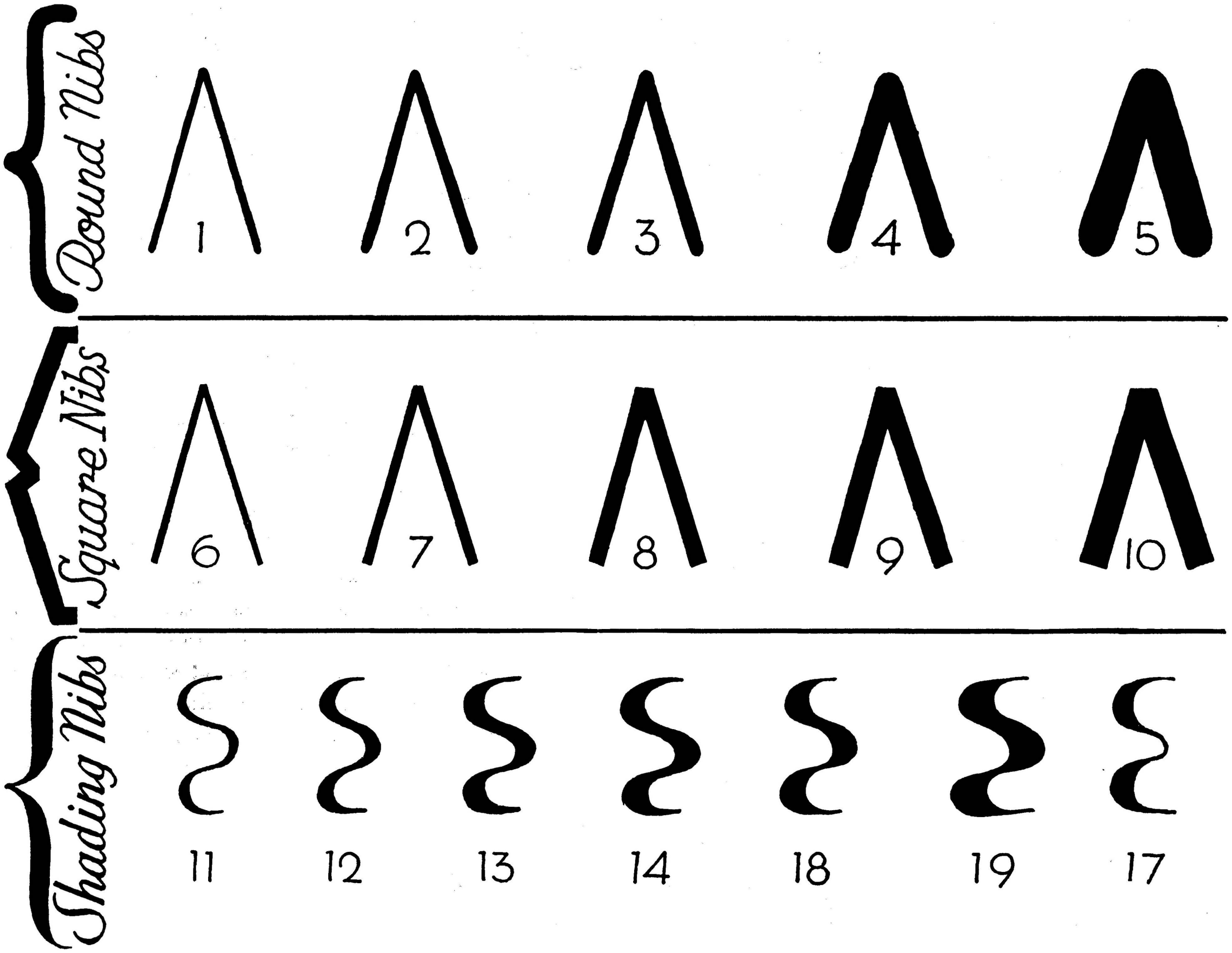
Pens in Modern Lettering. The tools of the letterer today nearly always include Esterbrook Drawlet Pens. The change from older tools has resulted from two great needs. (1) The **novice or student** does not want his time, attention and patience absorbed in an effort just to learn to **handle his tools.** He wants, rather to learn proportion and design, and to achieve expression rapidly. Drawlet Pens, because they make an even, steady line, and are natural and easy to hold, release the attention and build enthusiasm for the project. (2) The **skilled craftsman** finds that time is his greatest asset. Anything that saves his time, or speeds and improves his work, puts dollars in his pocket. **Drawlet Pens save many strokes over a brush.** The letters they make do not need to be retouched. This results in amazing savings of time and improvements in work.

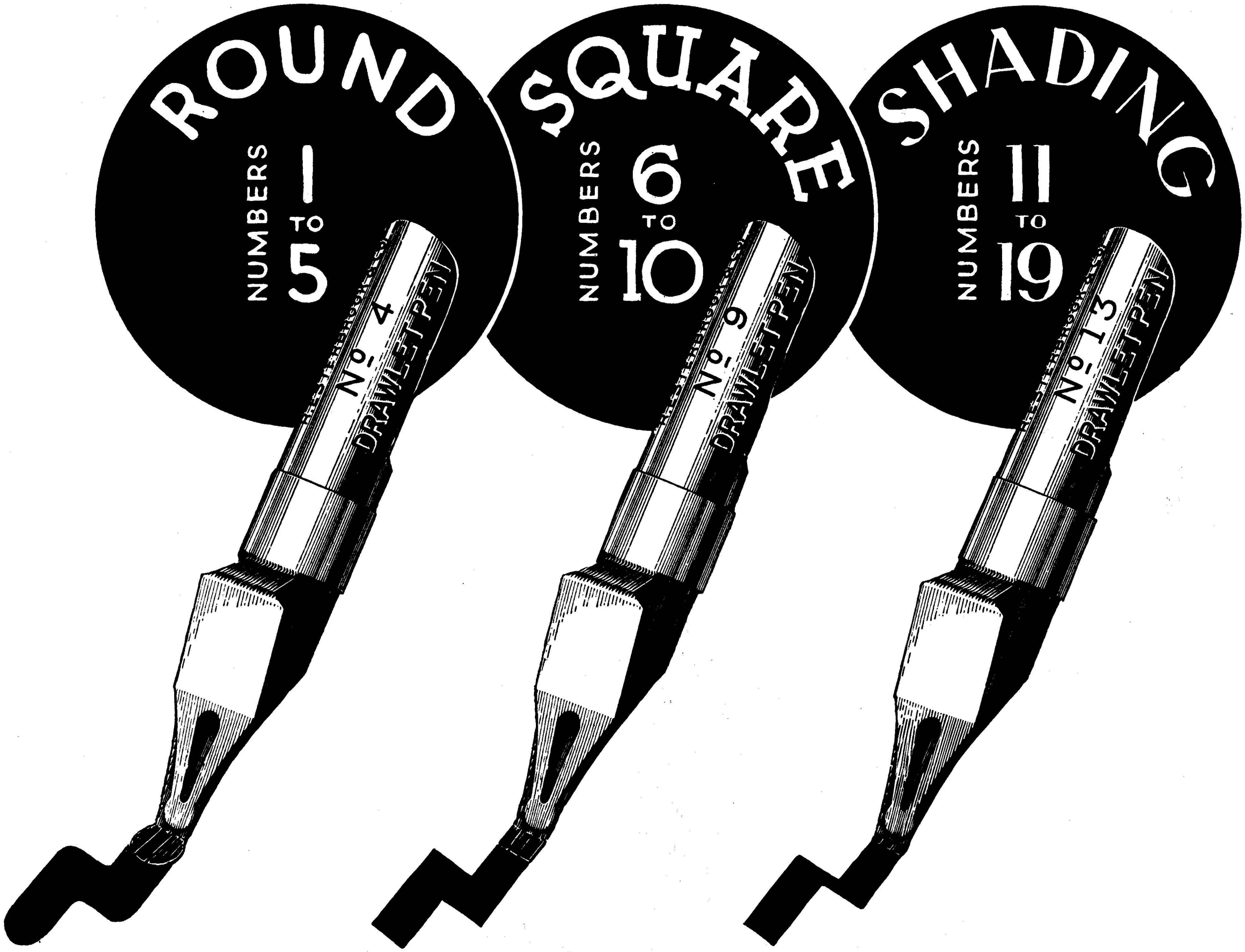
The widespread use of Drawlet Pens does not supplant the older tools. It rather supplements them. Pencils, brushes, crayon, scratch-knives, have a permanent place in the artist's kit, but for a tremendous number of jobs —headlines, show cards, price tickets, even small outline drawings—Drawlet Pens cannot be excelled.

Why This Book. Drawlet Pens are comparatively new. The technique of using them is simple, but since it is new requires exposition and examples. Up to now there has been no book available, which puts the necessary information in plain language. There has been no book available giving you a working assortment of simple and beautiful lettering styles especially easy to do with Drawlet Pens. That is the purpose of this book. It is not meant to be read. It is meant to be studied. Page by page, study these examples and the principles behind them. You will find yourself mastering a very useful art indeed.

The Strokes

There are 17 styles and sizes of Drawlet Pens, divided into three groups: Round nibs, Square nibs, and Shading nibs. The strokes on this page show the exact size and type of line made by each.


Round Nibs
1
2
3
4
5
Square Nibs
6
7
8
9
10
Shading Nibs
11
12
13
14
18
19
17


ROUND
NUMBERS
1
TO
5
No 4
DRAWLET PEN
SQUARE
NUMBERS
6
TO
10
No 9
DRAWLET PEN
SHADING
NUMBERS
11
TO
19
No 13
DRAWLET PEN

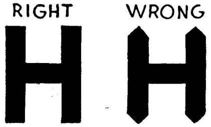
The Pens

These are enlarged pictures of a typical Drawlet Pen from each of the three groups. Study the shape of the nib (the flat "business end" of the pen) and you will understand why each makes its distinctive type of line. Note especially the large-capacity ink-reservoir, open at the sides for easy cleaning.

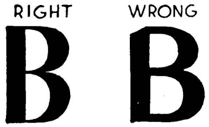
How to Hold the Pens

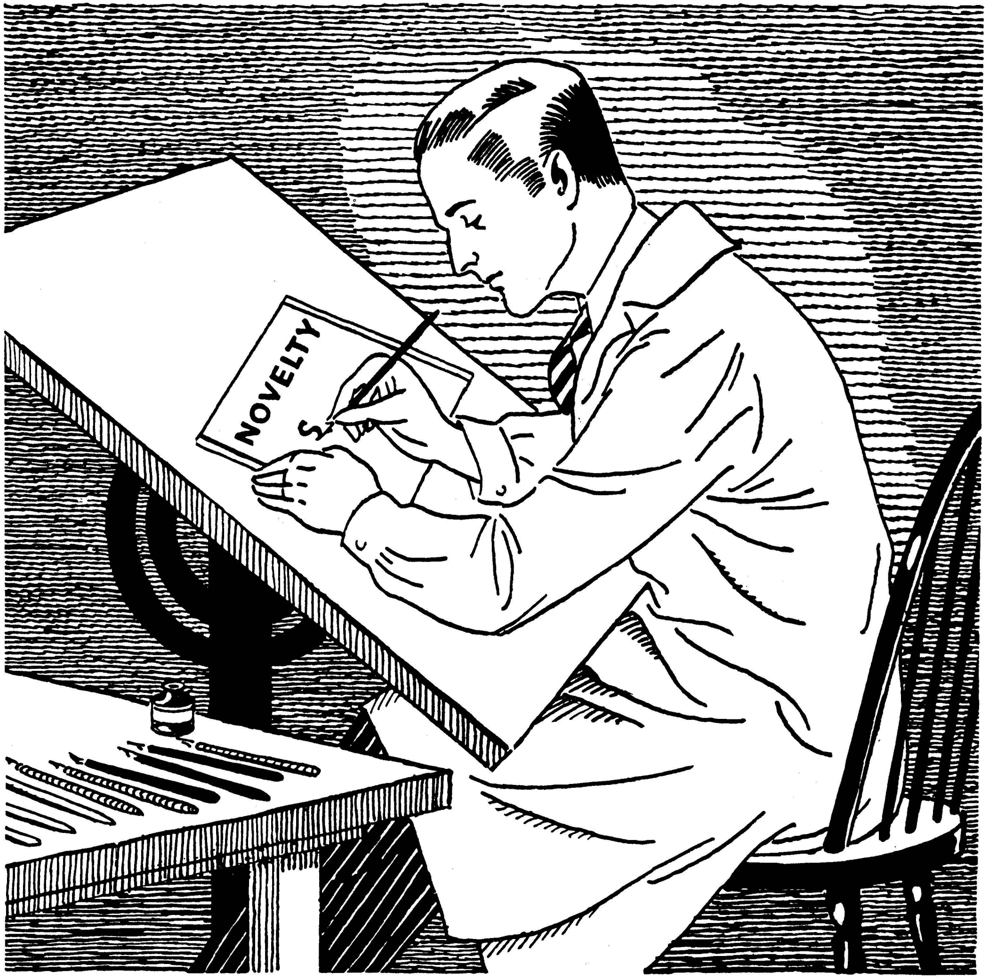
Drawlet Pens are used in a regular penholder. Hold simply and easily—like a pencil. The holder may point a good bit to the right of your right shoulder. Keep your entire forearm and wrist on the board, to steady your stroke.

Caution: For **square-nib** pens (alphabet, page 18) the penholder must point straight at your shoulder, so that the terminals of each line will be cut off square and clean. Otherwise you will get the effect shown on the right.



For **shading-nib** pens, when you wish to draw a Roman Alphabet (see page 11), also hold the pen straight. The difference is shown here.





Pens. Having a full outfit of 17 Drawlet Pens, the first thing to do is to make sure you can identify them quickly and accurately. Get 17 penholders, 5 red, 5 green, 7 black. Put your round-nib pens in the red holders, square in green, shading in black. Then take a penknife and notch each penholder so you can also identify the **size** of the pen at a glance. This saves lots of time and mistakes.

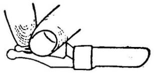
Pens Must be Kept Clean. When you are through using each pen, clean it before the ink or color dries. Dried, caked color can be scraped off easily—with the point of a regular steel pen—wet color can easily be removed with a bit of cloth. It is particularly easy to clean a Drawlet Pen because there are no complicated gadgets. The cloth or penpoint easily slips under the reservoir, and cleans thoroughly. It's no chore. But it **must** be done. For good results, keep your pens **clean.**

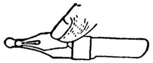
Filling the Pen. Dip pen deeply enough to fill the reservoir, but slowly and gently. Before placing the full pen on paper, touch the under side to the side of the container, so as to drain off surplus ink and avoid blots.

Avoid jamming the bottom of your color container with the pen when dipping. Sediment settles to the bottom and will clog the point and continued jamming of the point against the bottom when filling will eventually throw points out of position.

Rest at the beginning and end of each stroke to assure sharp, full terminals. Press firmly and steadily on the pen, but not too hard. The pen itself will make a sharp uniform line.

Adjusting reservoir for proper feed. Now suppose we are lettering a black card with a heavy show card color which flows slowly. Take your fingers and lift up the ink reservoir on the pen. The reservoir is fastened to the pen—it will not slide. But one end is free and can be bent up or down. This is a distinctive feature of Drawlet Pens, and permits you to use quite heavy colors, easily. You can quickly shift to lighter inks by pressing the fountain **down** again.





Board. For best results use smooth surface regulation coated board, either gloss or dull finish.

Ink and Color. For most lettering use a good Black India waterproof Ink. Esterbrook Drawlet Ink is especially suitable for this. It needs no dilution. For strong colors, including white, use show card colors rather than ink. (Colored ink is too transparent and watery for opaque lettering but is good for tints.) You must dilute colors. Do so—not in the bottle—but in a small separate vessel. A spoon will do nicely; you won't waste color. Use water to thin the color and mix well. You can tell when you have the right consistency if it flows well from the pen, and leaves a solid opaque line. If the line looks faded or streaked, add more paint. Test out your mixed color on a scrap of cardboard before you start lettering. All utensils must be **clean,** of course. Dirty colors and clogged pens result when you start working with mussy dishes.

Theory of Lettering

Fortunately for the beginner, the best lettering is usually the simplest. The day of fancy letter-forms and flourishes is passing. A few show cards still are done in the style of 1890, but the better artists everywhere are stressing simplicity. Stores in this respect are a little behind the magazines and advertisers—everywhere you will note that lettering has become far simpler. Simplicity does not mean mediocrity or dullness. It can be original, too, as the examples in this book prove.

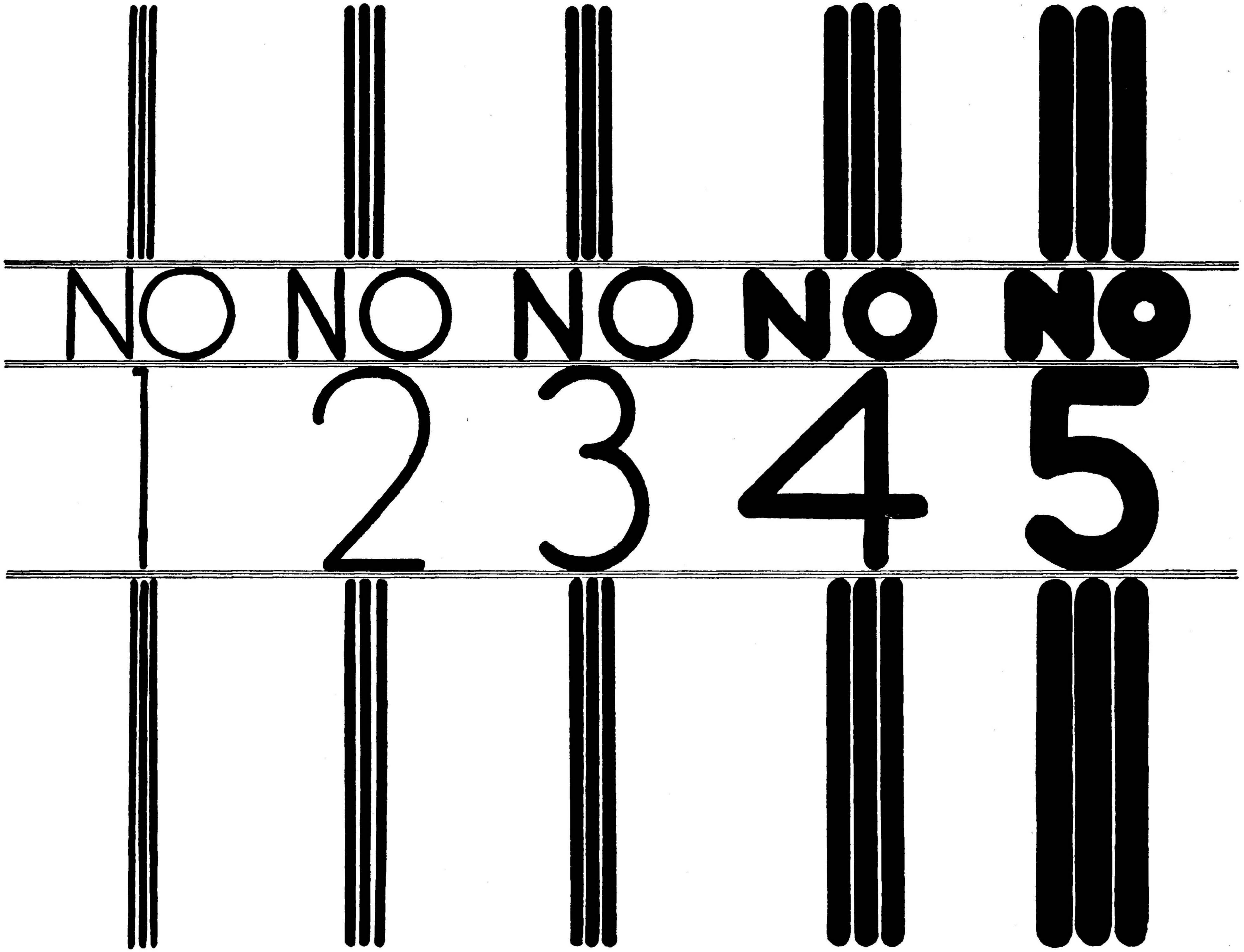
So that you can train yourself to execute lettering of fine simplicity—easy to read and effective—the alphabets in this book are few and easy. It is better to learn a few good alphabets thoroughly, than to half-learn a great many. Do these alphabets over and over again, in words and phrases, until your hand moves **naturally** in these forms. Then you are ready to create posters and designs of your own.

The pens to start with are the round nibs. They are the best adapted to modern lettering forms, are easiest to handle, and give you the quickest results. Therefore, pages 8–15 inclusive are devoted to round-nib alphabets and examples. Everything on these pages, except the descriptions, is done with round-nib Drawlet Pens.

First comes a basic alphabet—simple, clear, easy to do. On page 9 is a diagram showing just how each stroke of the pen is made. On succeeding pages we show variations—a slant (Italic) letter of the same style, a script, and exaggerations of the letter for variety and interest. Last come the examples, showing how these letter-forms are combined into cards. The layout of cards is discussed on page 16.

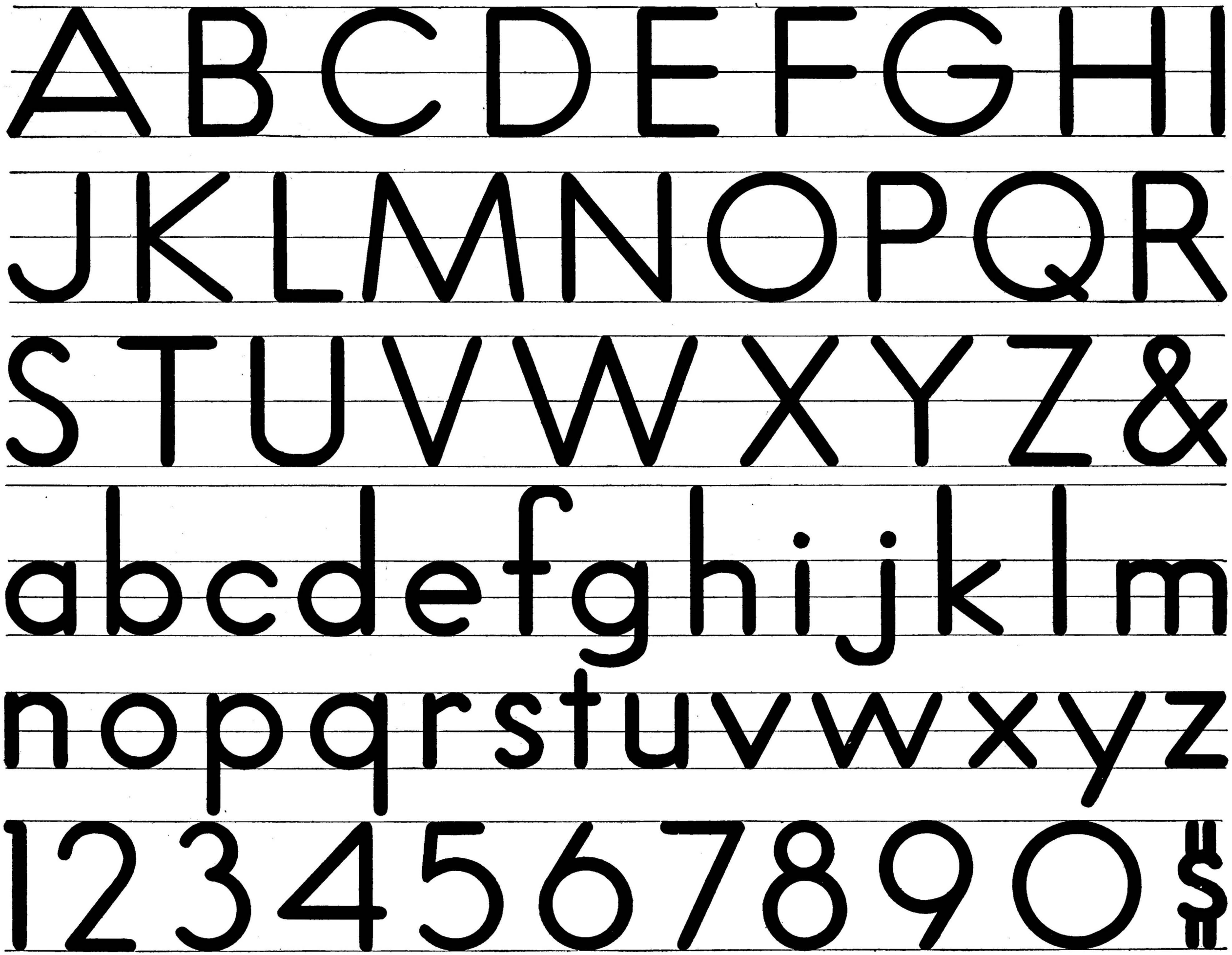
Spacing of letters is just as important as perfect shaping of them. Note how some letters like M and W are much wider than others, while "i" and "e" are extremely narrow. A little study will show how much space each letter requires to make a legible and unified whole.

All alphabets in this book were designed—not just **for** Drawlet Pens, but actually **with** Drawlet Pens—and checked by having novices actually **try** them. They are sound, simple, and very rapid when you achieve proficiency.


NO NO NO NO NO
1 2 3 4 5

Type and Size of Line Made with Round-nib Drawlet Pens

**Standard
Modern Gothic
Alphabet for
Round-nib
Drawlet Pens**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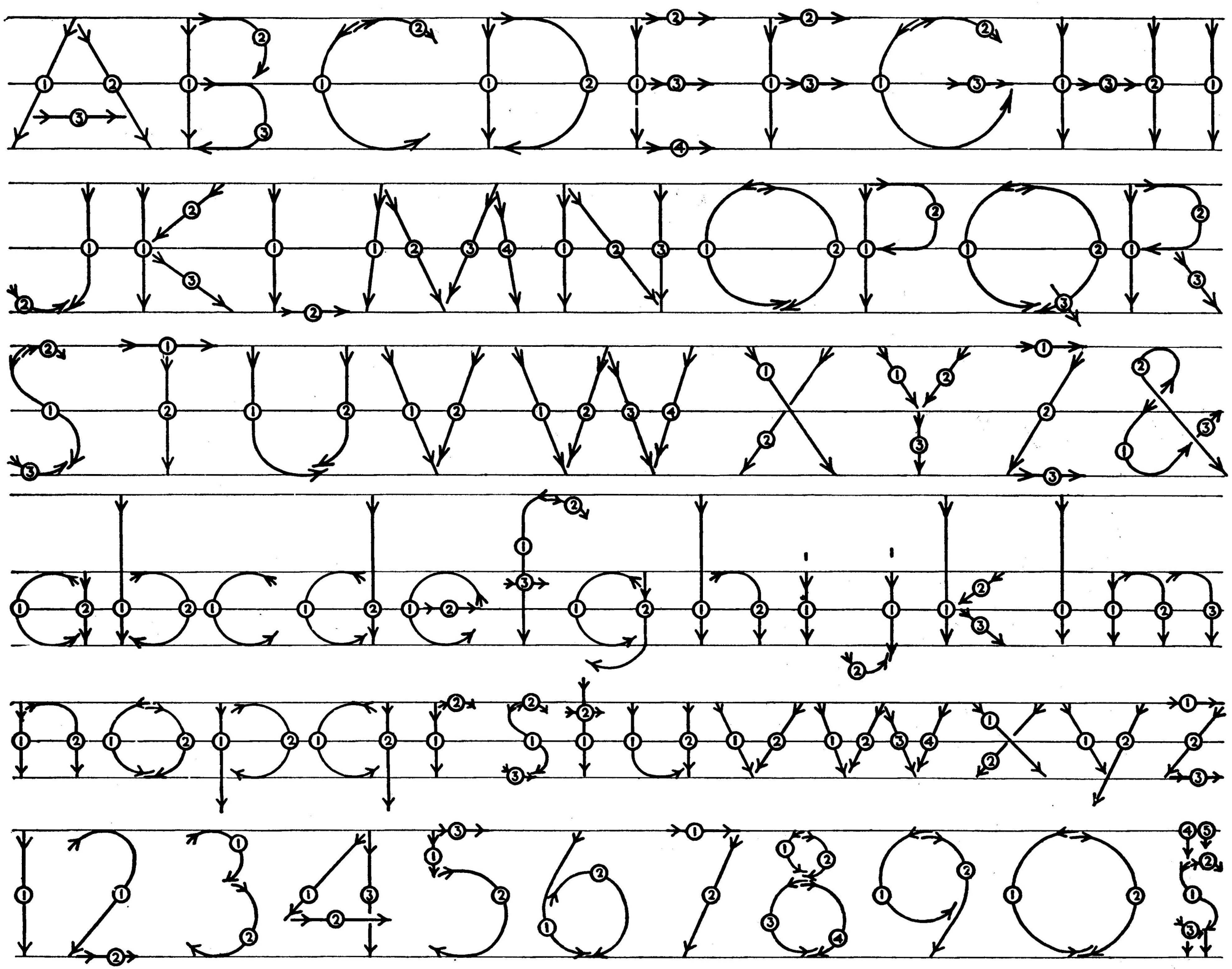
JKLMNOPQR
STUVWXYZ&
abcdefghijklm
nopqrstuvwxyz
1234567890$

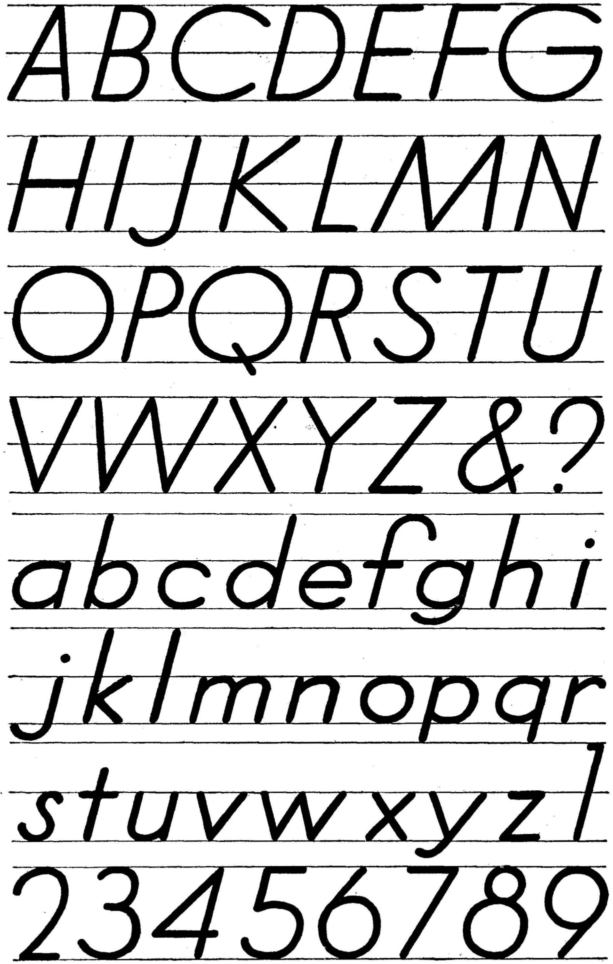


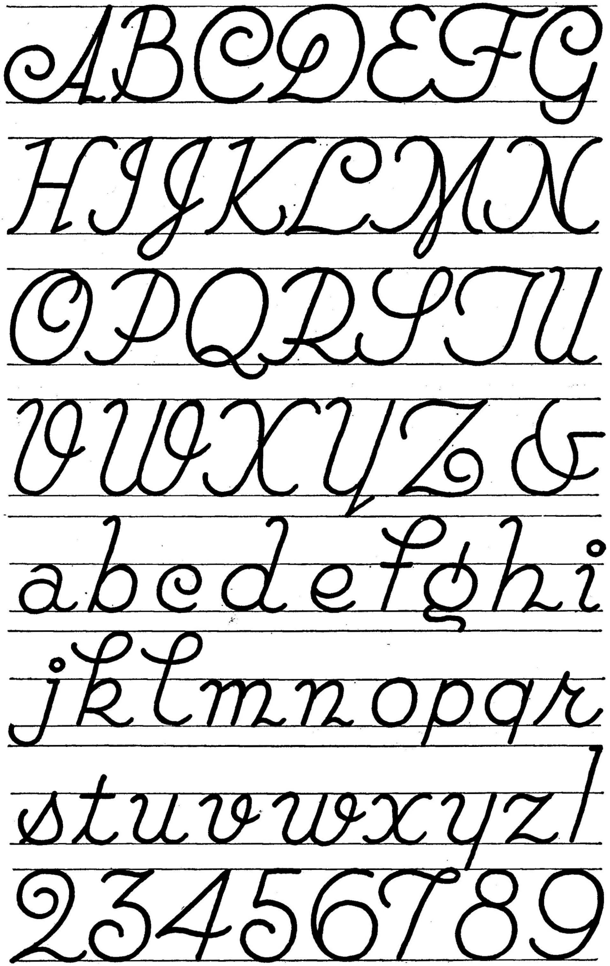
How the Alphabet on Page 8 Was Lettered

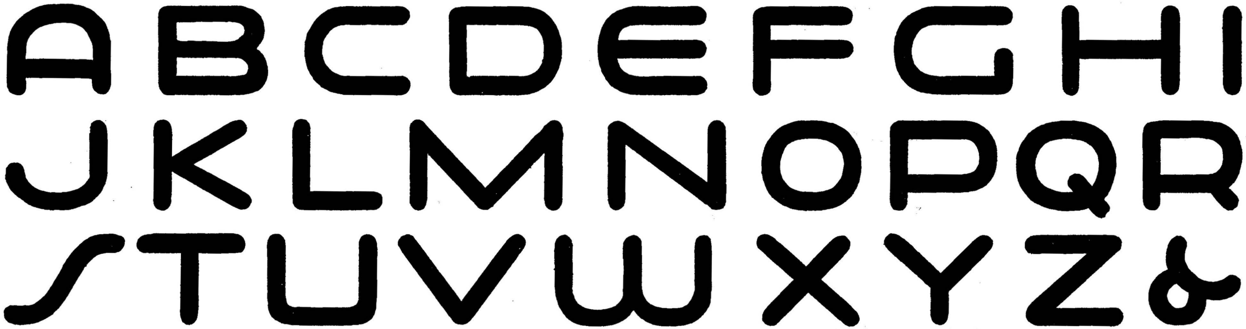
This diagram indicates how many strokes for each letter, in which direction they are made, and in which order they are made. All lettering is a combination of a few essentially simple strokes. Note on all curved parts of letters that the strokes overlap slightly. The strokes given are for the beginner; after you are expert, many of them can be eliminated, to gain speed. The C, for instance, can eventually be made with one stroke.

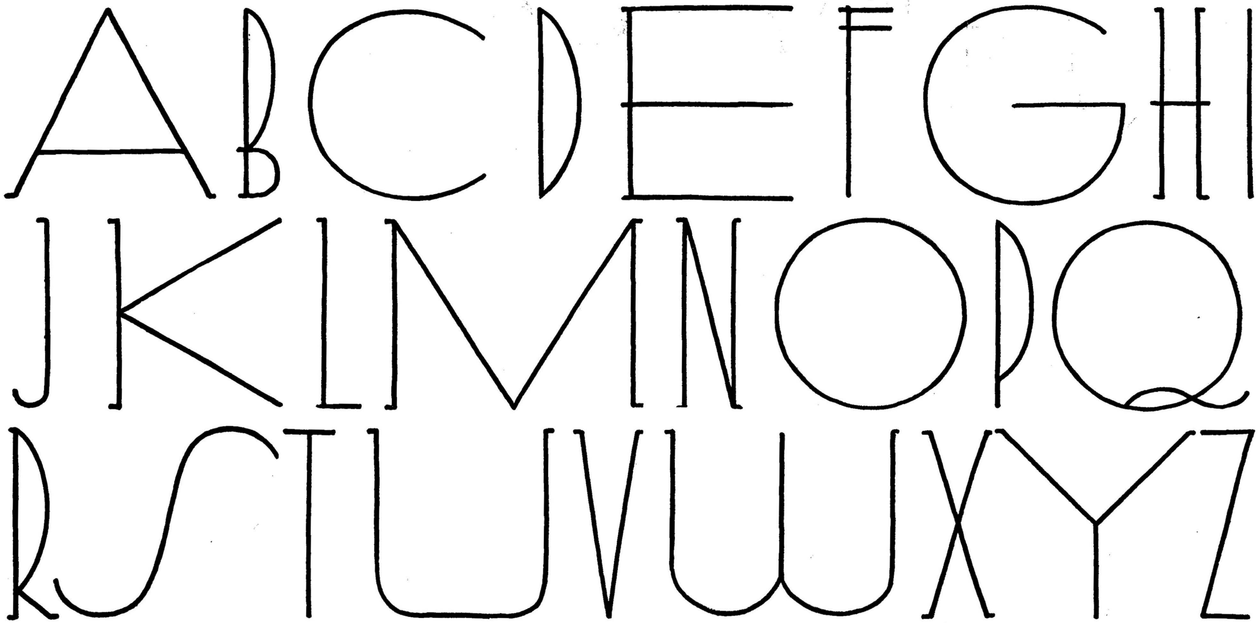
Two Alphabets

- A slant (Italic) alphabet, and a script (written) alphabet. Round-nib Pen. Harmonizing with standard Gothic alphabet.


ABCDEFG
HIJKLMN
OPQRSTU
VWXYZ&?
abcdefghi
jklmnopqr
stuvwxyz
23456789


ABCDEFG
HIJKLMN
OPQRSTU
VWXYZ&
abcdefghi
jklmnopqr
stuvwxyz
23456789


ABCDEFGHI
JKLMNOPQR
STUVWXYZ&

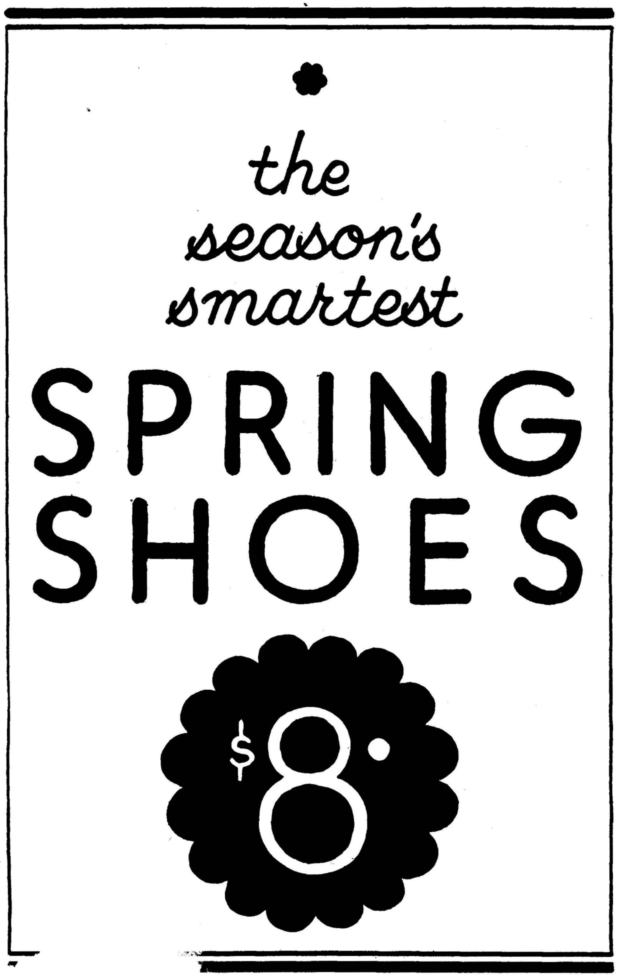

ABCDEFGHI
JKLMNOPQ
RSTUVWXYZ

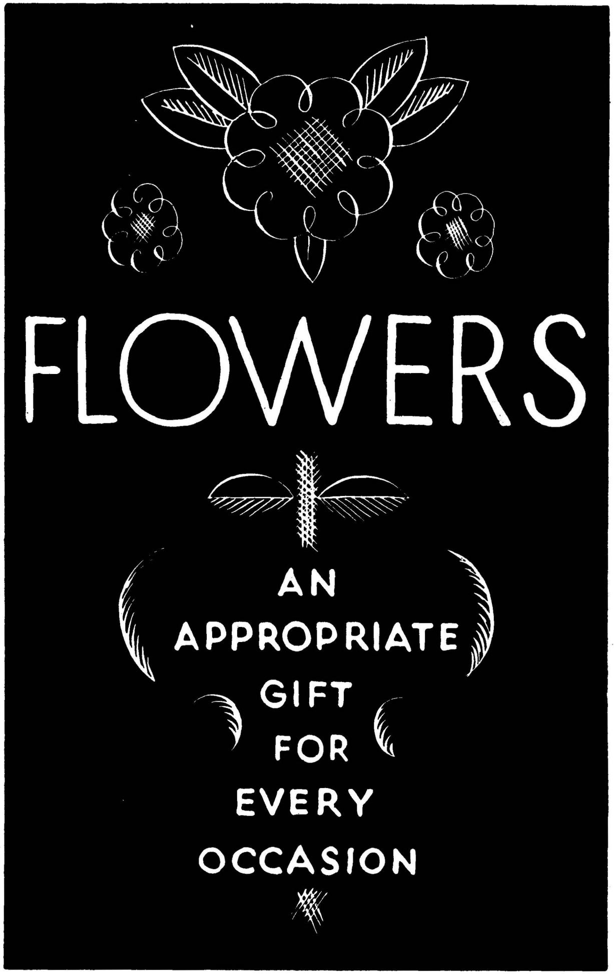
Variations of Standard Gothic for Contrast

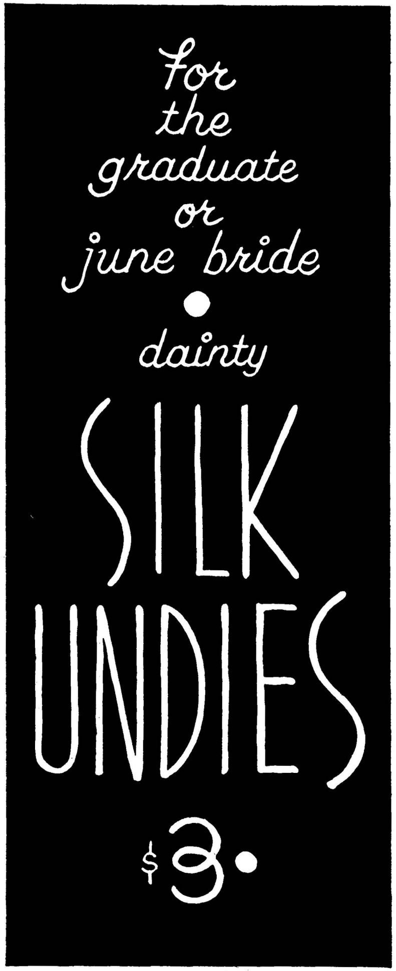
- We call these "Mutt and Jeff." The upper is used for weight, the lower for grace and large light areas of lettering. The only trick to "Mutt" is that letters are alternately extra wide and extra thin. You could do the same starting with a thin letter if you like.

Two Show Cards

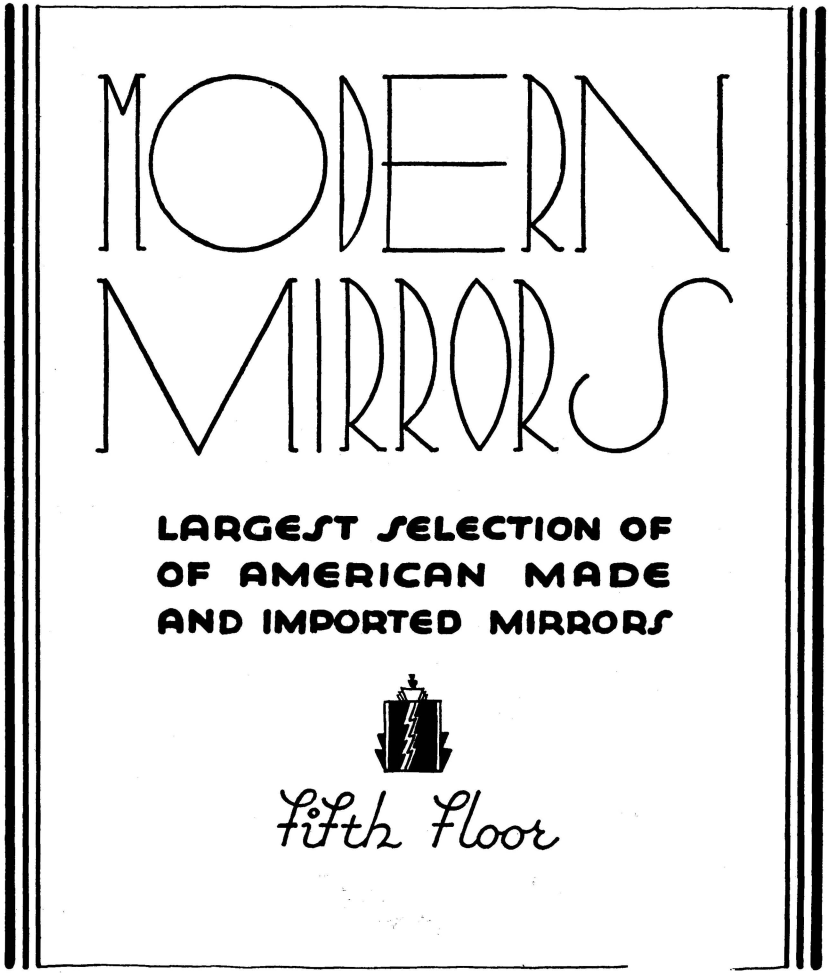
The spot of black on the left-hand card could be cut out of colored paper and pasted on. In this case it was outlined with a Drawlet Pen and filled in. The decorations on the right-hand card were done with the flexible Drawlet Pen No. 17.


the season's smartest
SPRING SHOES
$8.


FLOWERS
AN APPROPRIATE GIFT FOR EVERY OCCASION



for
the
graduate
or
june bride
●
dainty
SILK
UNDIES
$3.



MODERN
MIRRORS

LARGEST SELECTION OF
OF AMERICAN MADE
AND IMPORTED MIRRORS

Fifth Floor

Two More Cards in Modern Taste

The narrow card shows how beautifully "Mutt" fits a very difficult size and shape. Lettering white on black must be large and clear because our eyes aren't used to it. The wide card shows both "Mutt" and "Jeff" (see page 11) giving a very distinguished air to a card of utmost simplicity.

The Headline

and the two cards are all done with the round-nib Drawlet Pens — twice this size, of course. They prove that one needn't lack variety just because one does things simply.

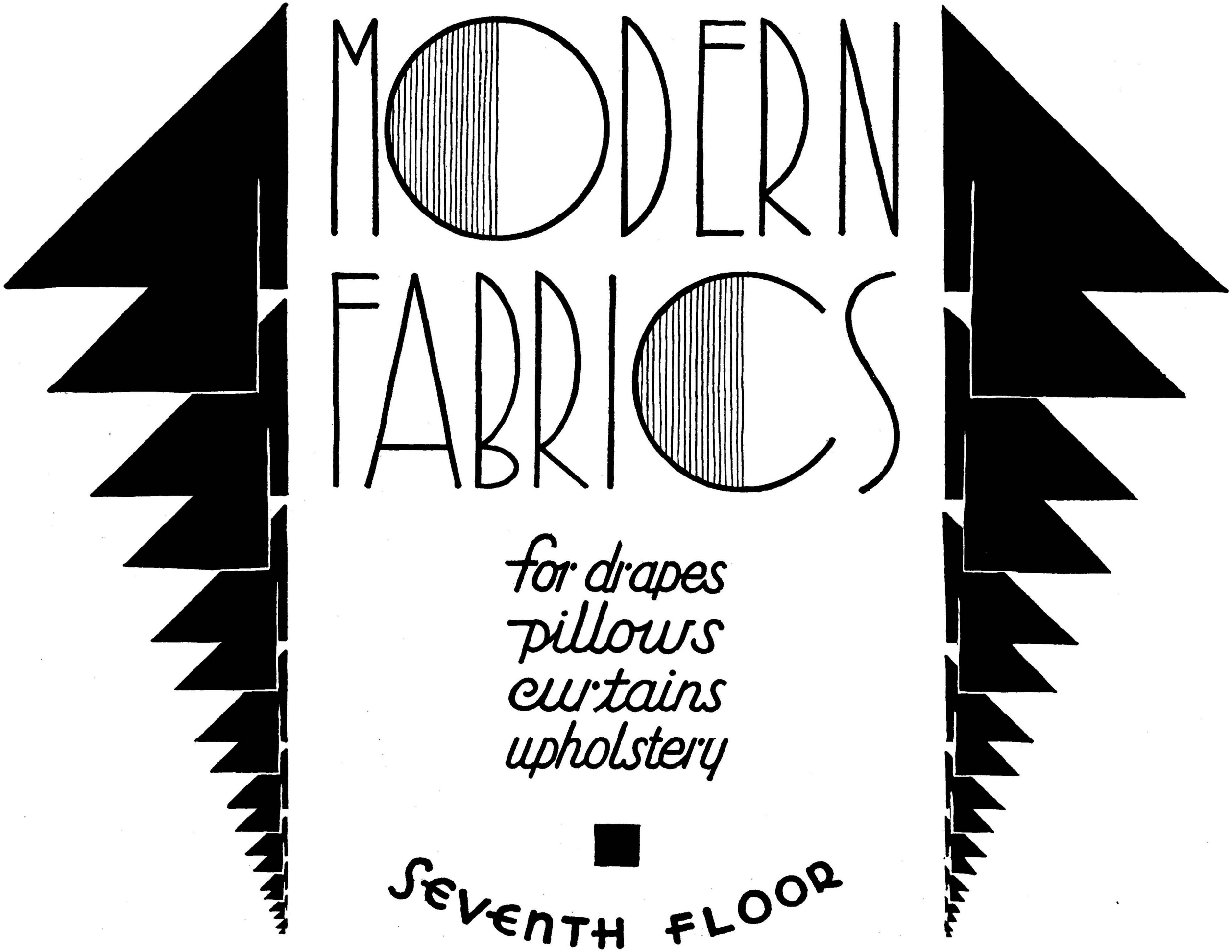
now

IS THE TIME TO BUY YOUR
OVERCOAT FOR NEXT WINTER

prices are very much lower

AMERICANA
PRINTS
on
display
SILK DEPARTMENT - - FIFTH FLOOR

The
"COUNTRY
CLUB"
A LIGHT
HAT FOR
SUMMER
$9.


MODERN
FABRICS
for drapes
pillows
curtains
upholstery
SEVENTH FLOOR

This Very Smart Card

is perhaps a little extreme—but doesn't it express its message at a glance? One really expects extra fine fabrics after seeing this Drawlet-lettered card.

The Layout of the Display Card

Layout is arrangement of elements. It starts with a given shape and size and given material and proceeds to so balance the various elements that a clear, simple, effective, and pleasing harmony will result.

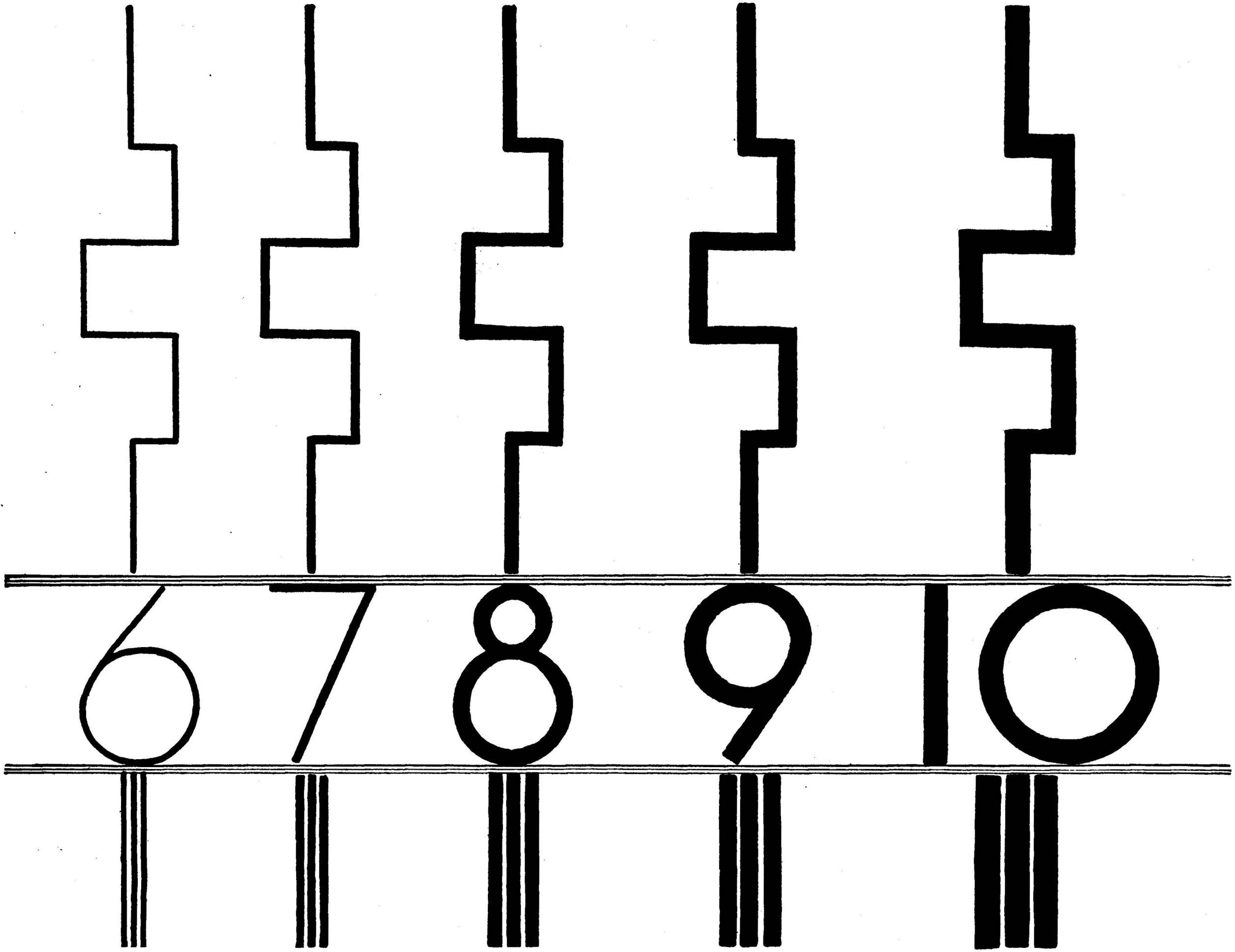
Layout is first of all a job of **thinking.** It is a problem of selection. What is most important, of the things we wish to say? What of next importance? What least important?

When that is decided, we can mark off the actual size of our area and play with various arrangements. Use charcoal for this. It is easy to indicate values with charcoal, and easy to rub them out and start over.

A good lettering man will make four or five tentative arrangements before he decides on one and actually starts lettering. How does he decide? It is largely a matter of taste—of perception of beauty, harmony, and effectiveness. No two men will decide alike. And so no fixed rules can be quoted.

Taste can be developed and trained. Good examples are the best teachers. Try to pick good and bad examples—compare them—ask yourself what **makes** them good or bad. Keeping a note book, with sketches of especially nice layouts, will prove very helpful to the beginner. The examples in this book are excellent—but they aren't the **only** good solutions to the problem presented. Study advertising art in general, in the big weekly and monthly magazines. There you will see layout problems, far more complete and difficult than any display card, successfully solved. The one essential is: **Important** things.

Variety, originality are excellent if you subordinate them to the essential job of telling a clear message with your card, telling it pleasingly, telling it fast. Originality in the hands of an untrained man tends to be fantastic and illegible. First be straightforward.

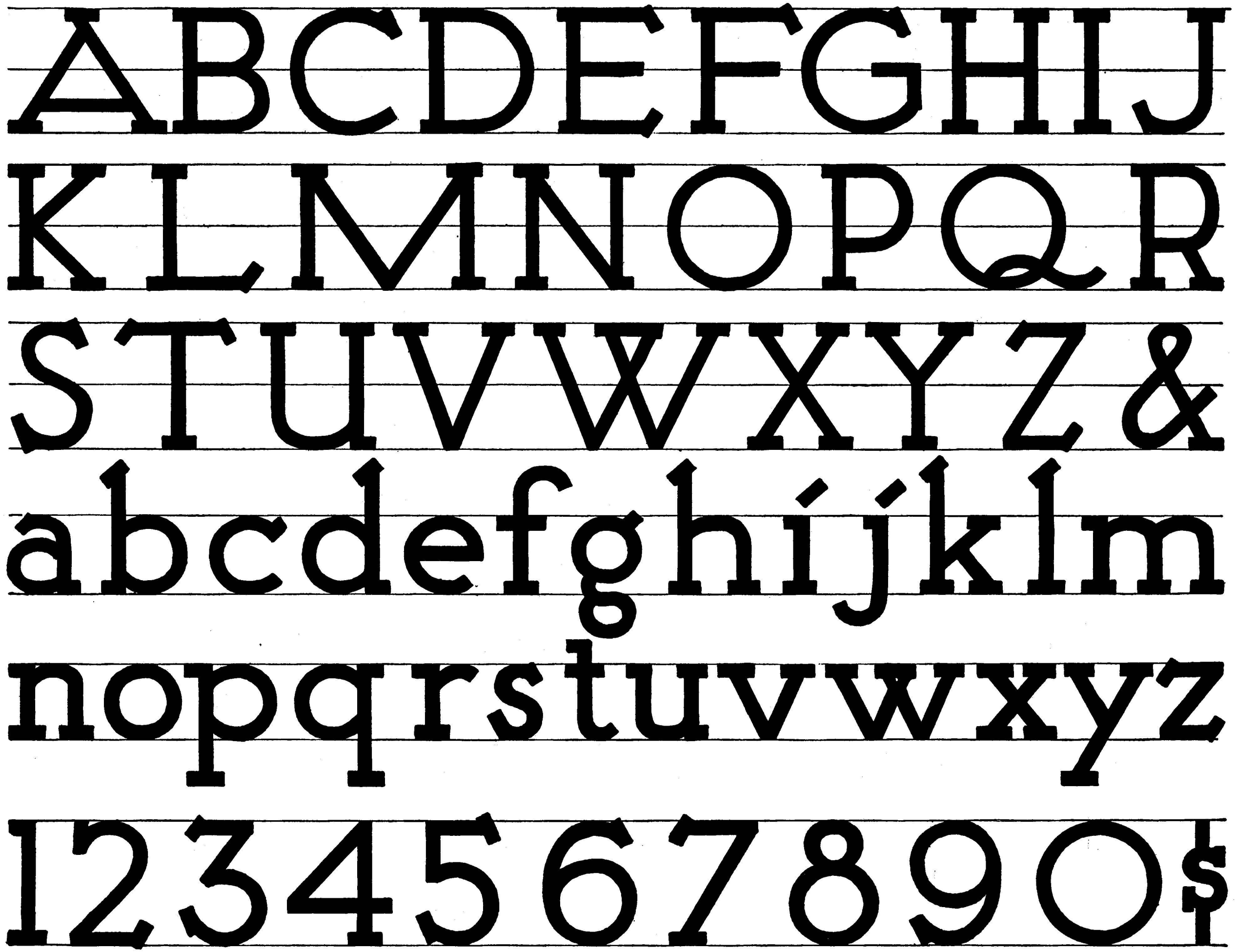


Type and Size of Line Made with Square-nib Drawlet Pens

Note the square corners, obtained **without retouching.**

Standard Square-nib Alphabet

To gain from the character of the pen itself serifs (tips) have been added to these letters. The sharp, clean effect of the square nibs thus gives a distinctive air to the alphabet. The penholder must point **straight at the shoulder** to get true flat terminals at top and bottom of strokes.


ABCDEFGHIJ
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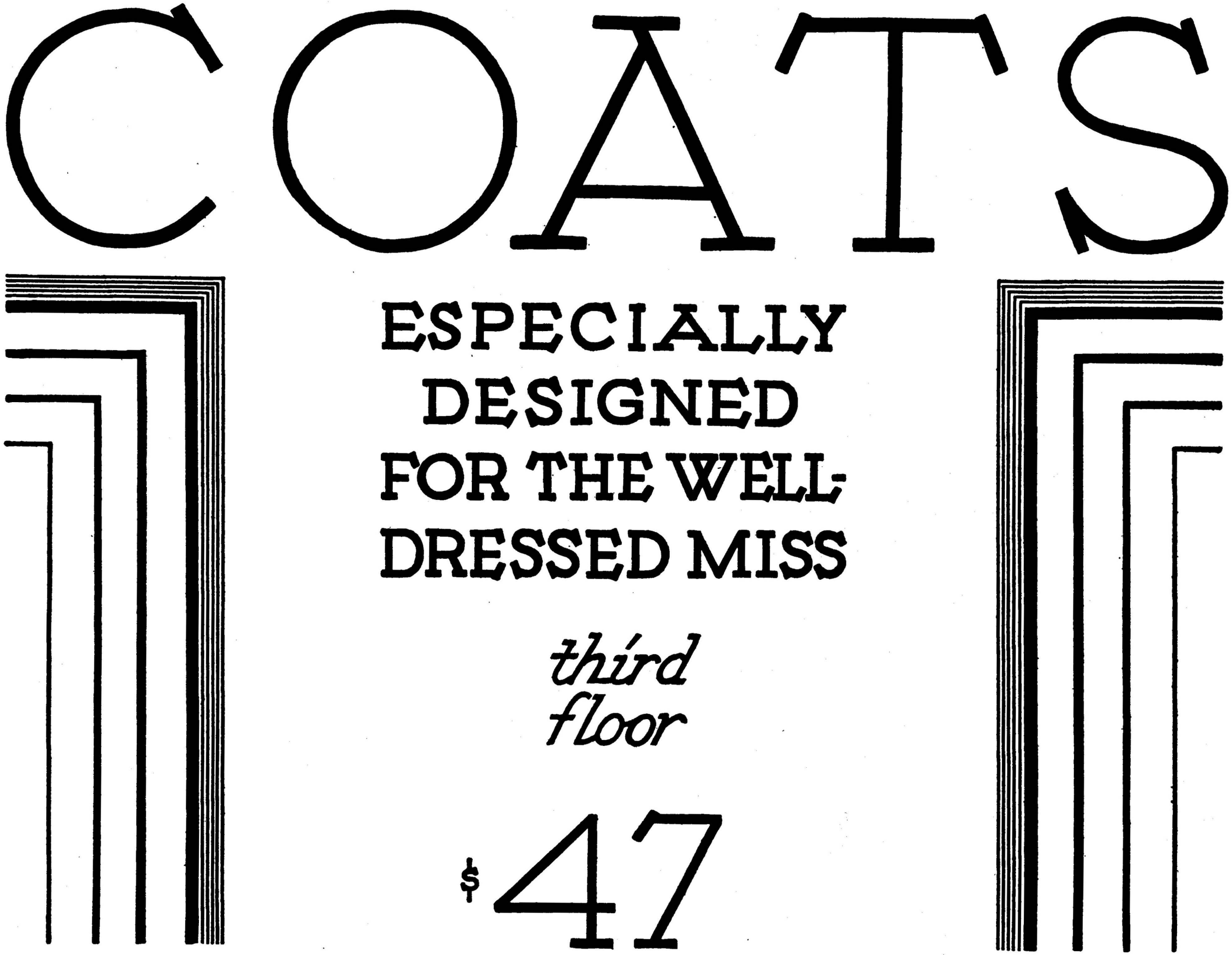
abcdefghijklm
nopqrstuvwxyz
1234567890$



COATS

ESPECIALLY DESIGNED FOR THE WELL-DRESSED MISS

third floor

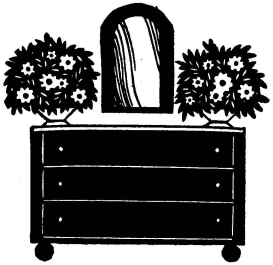
$47

Card Lettered with Square-nib Pens

The large letter C exaggerates the chief message of this card. The script alphabet done with a round-nib pen on page 10 is here used for "third floor," only it is executed with the square-nib pen.

A Somewhat Different Letter

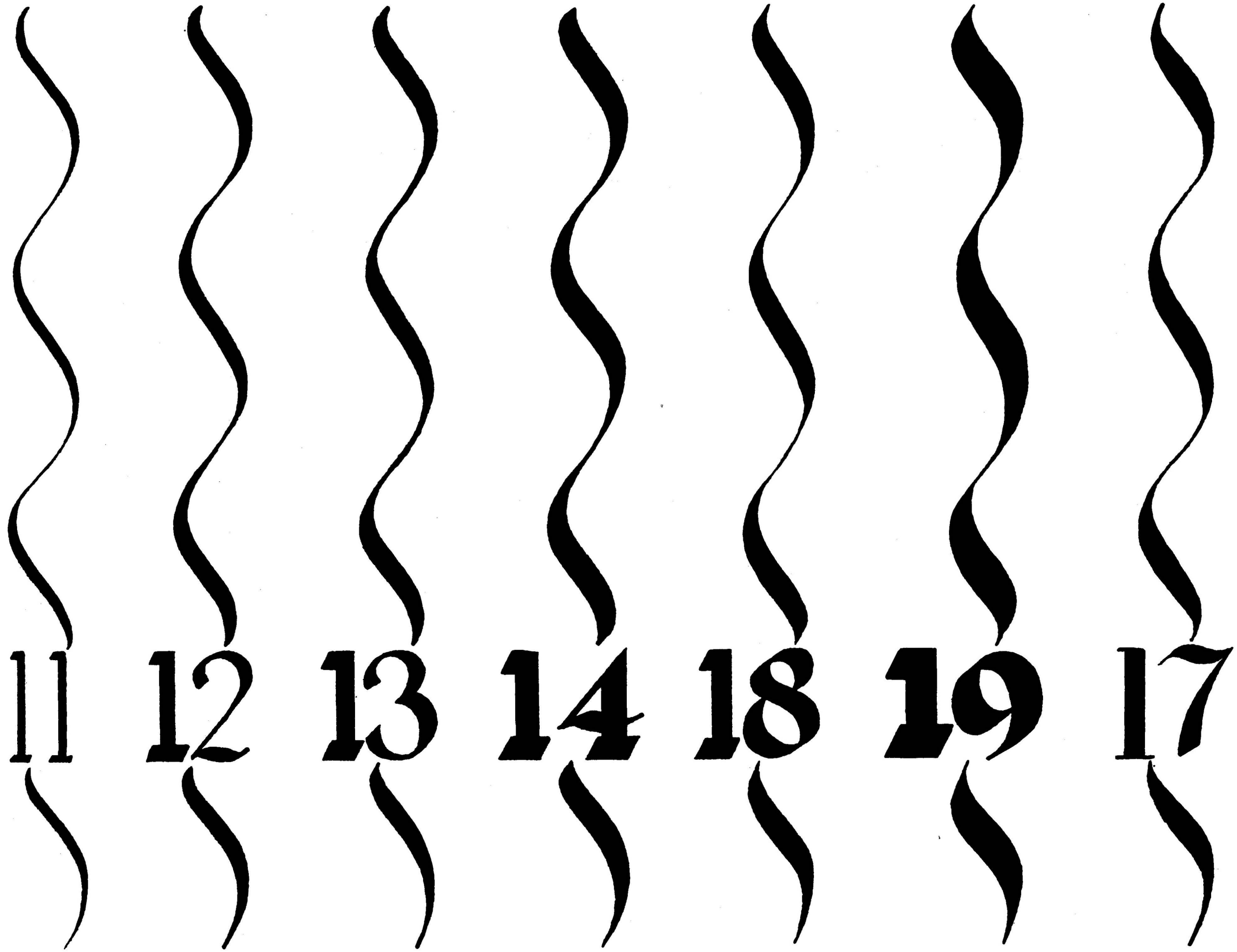
is achieved by simply turning one serif up and the other down! Note the T, the E, and the F. This makes the lettering harder to read, and extra wide spacing is used so the eye can comfortably follow each line.



NATIONAL SALE OF FURNITURE

★

WORTHY FURNITURE AT WORTH WHILE SAVINGS TO HOMES IN EVERY STATE OF THE UNION PLAN NOW SO THAT YOUR HOME MAY SECURE ITS FULL MEASURE OF PROFIT

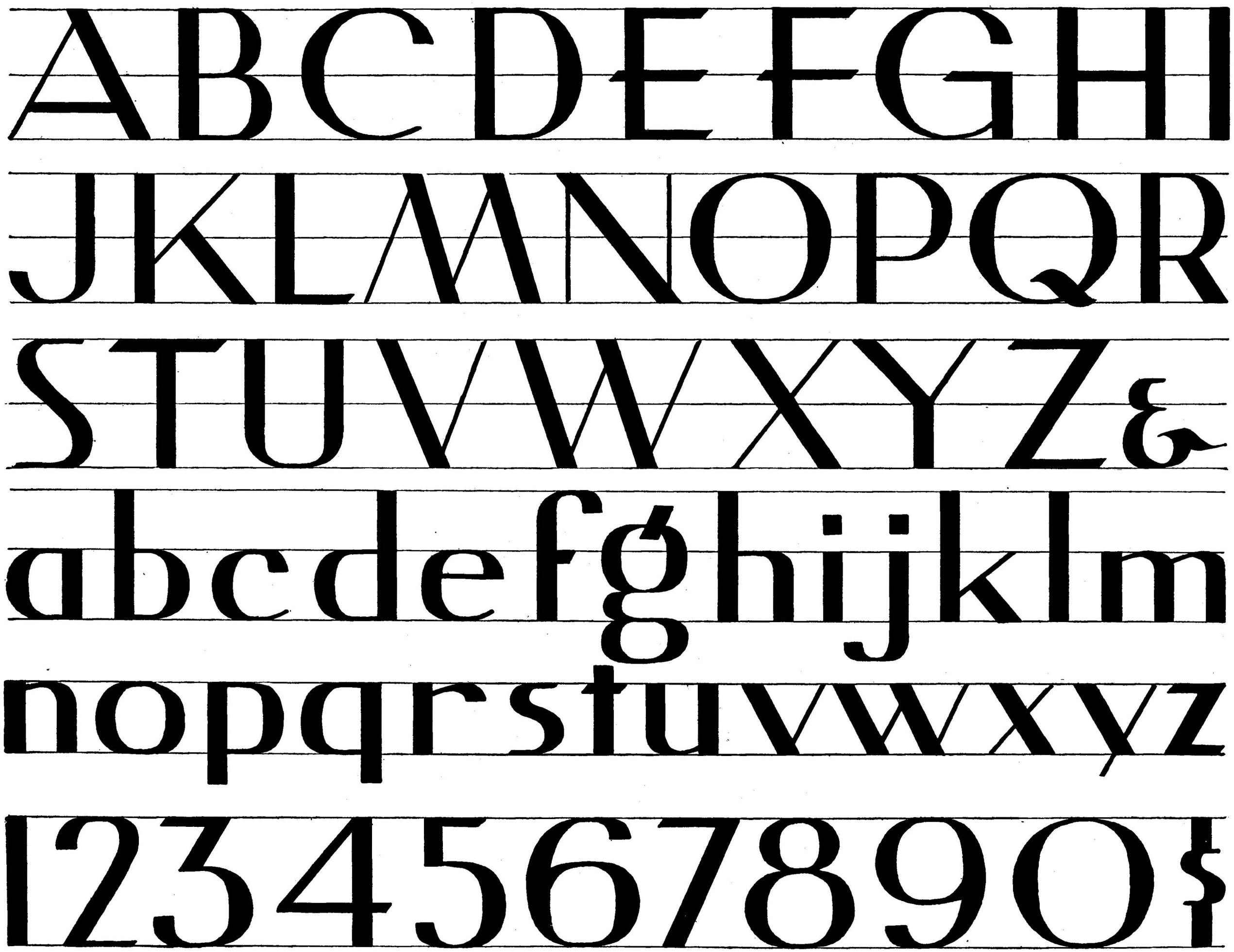


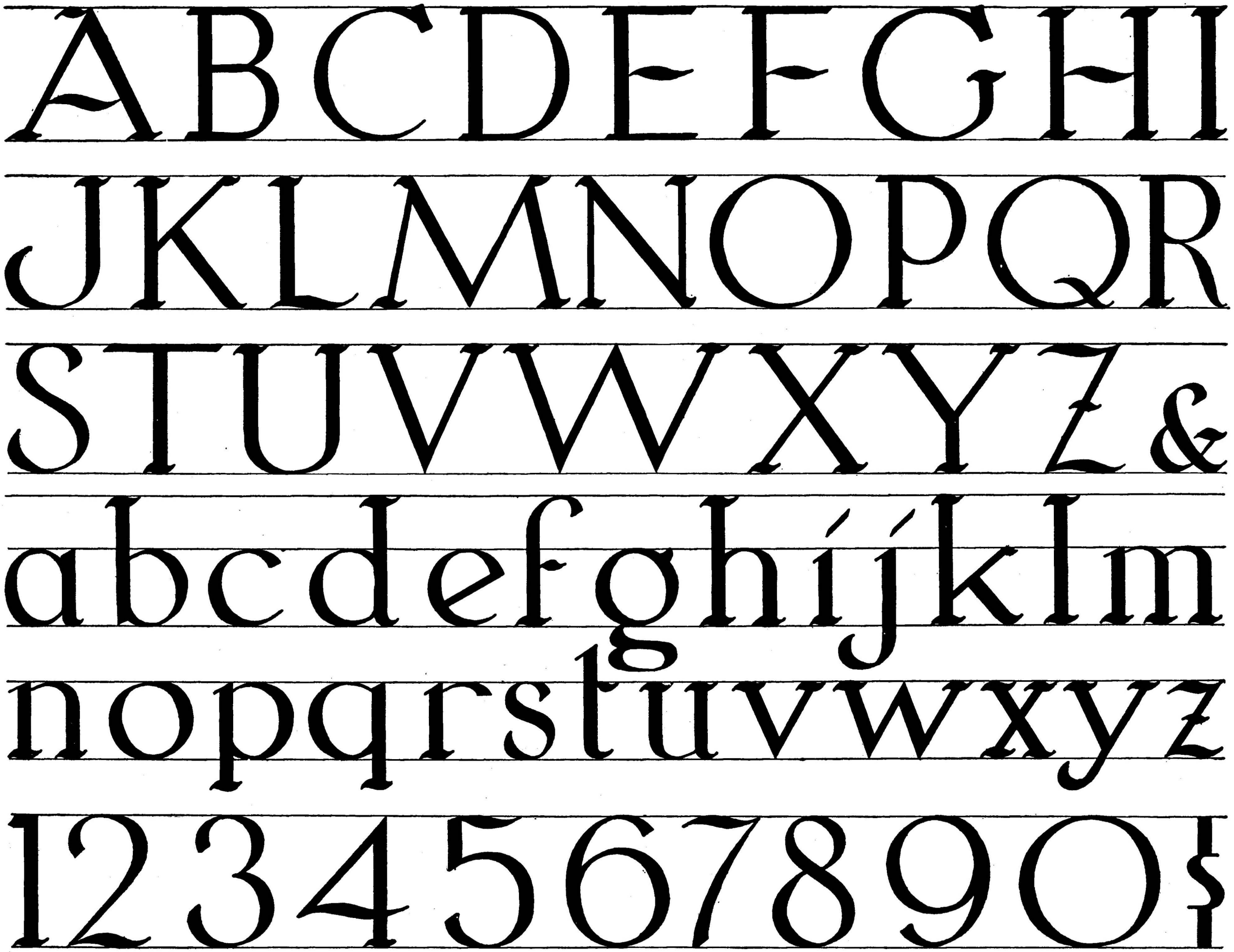
Type and Size of Line Made with Shading-nib Drawlet Pens

These nibs make a heavy line one way, and a narrow one the other. This gives a very graceful letter, but is slightly harder to handle.

Roman Alphabet Made with Shading-nib Drawlet Pens

In general, this alphabet is made with the pen held **straight,** perpendicular to the line of the writing. When you copy this you will quickly discover the few variations — the two slant lines of the A, etc. Follow the same stroke-chart, outlined on page 9.


ABCDEFGHI
JKLMNOPQR
STUVWXYZ&
abcdefghijklm
nopqrstuvwxyz
1234567890$

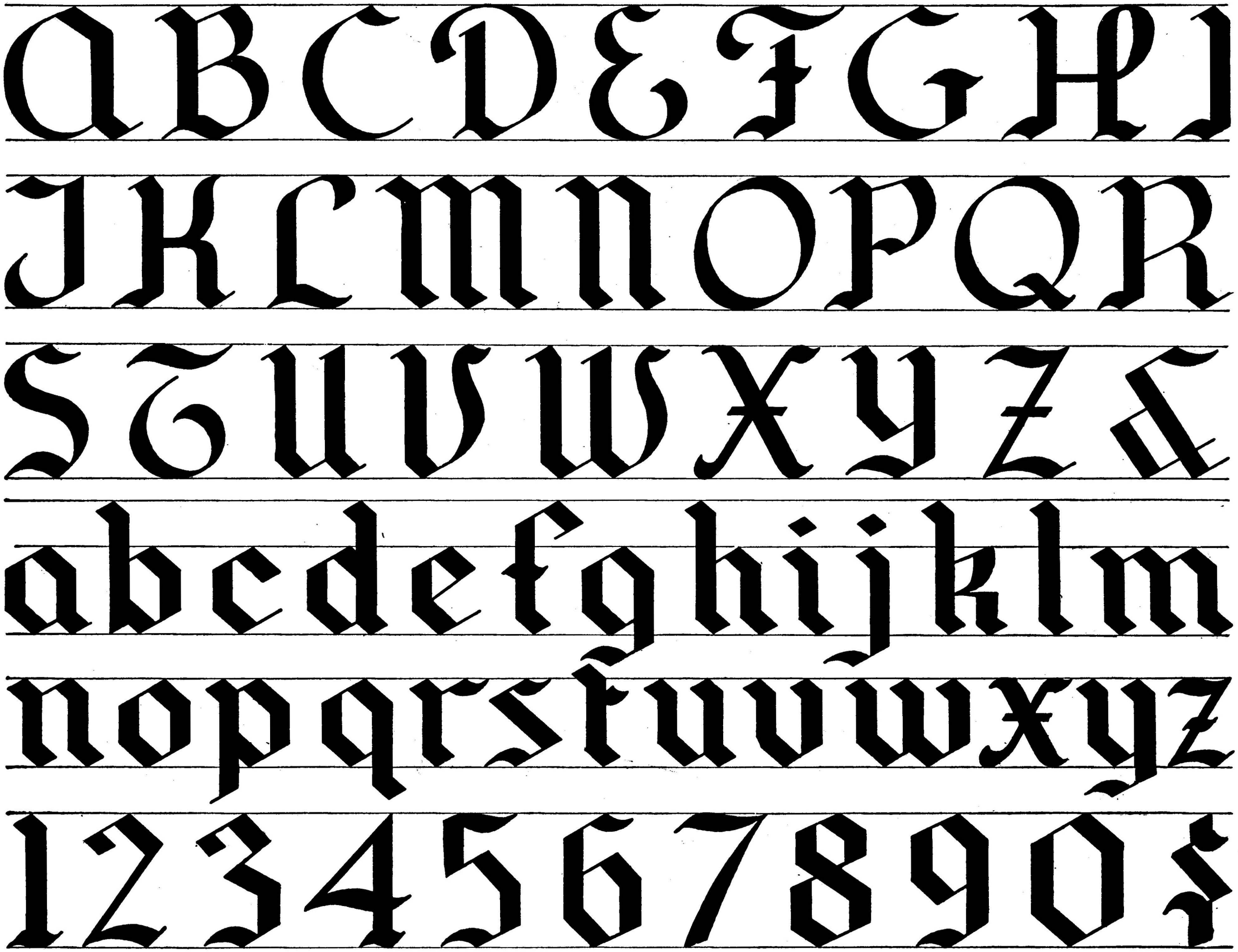

ABCDEFGHI
JKLMNOPQR
STUVWXYZ&
abcdefghijklm
nopqrstuvwxyz
1234567890$

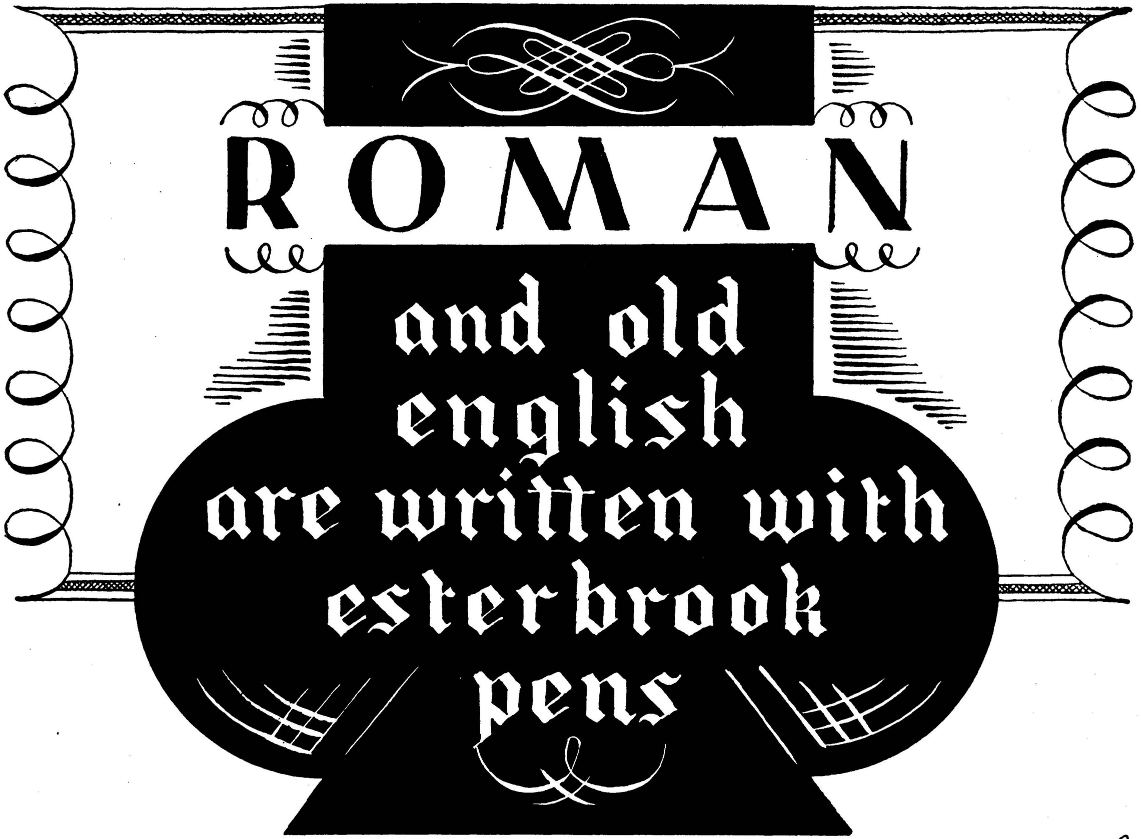
Roman with Serif

This alphabet reflects the variations in line inherent in the pen itself.
In this style the position of the hand is unchanged practically throughout—natural slant position. Exceptions are the vertical strokes of the N and $.

Old English

This dignified style, so appropriate to convey a sense of antiquity or richness, is easily and quickly lettered with Drawlet Pens with shading nibs, especially Nos. 18 and 19. The hand must be held in the slant position all the time.


A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z &
a b c d e f g h i j k l m
n o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0 $


ROMAN
and old english are written with esterbrook pens

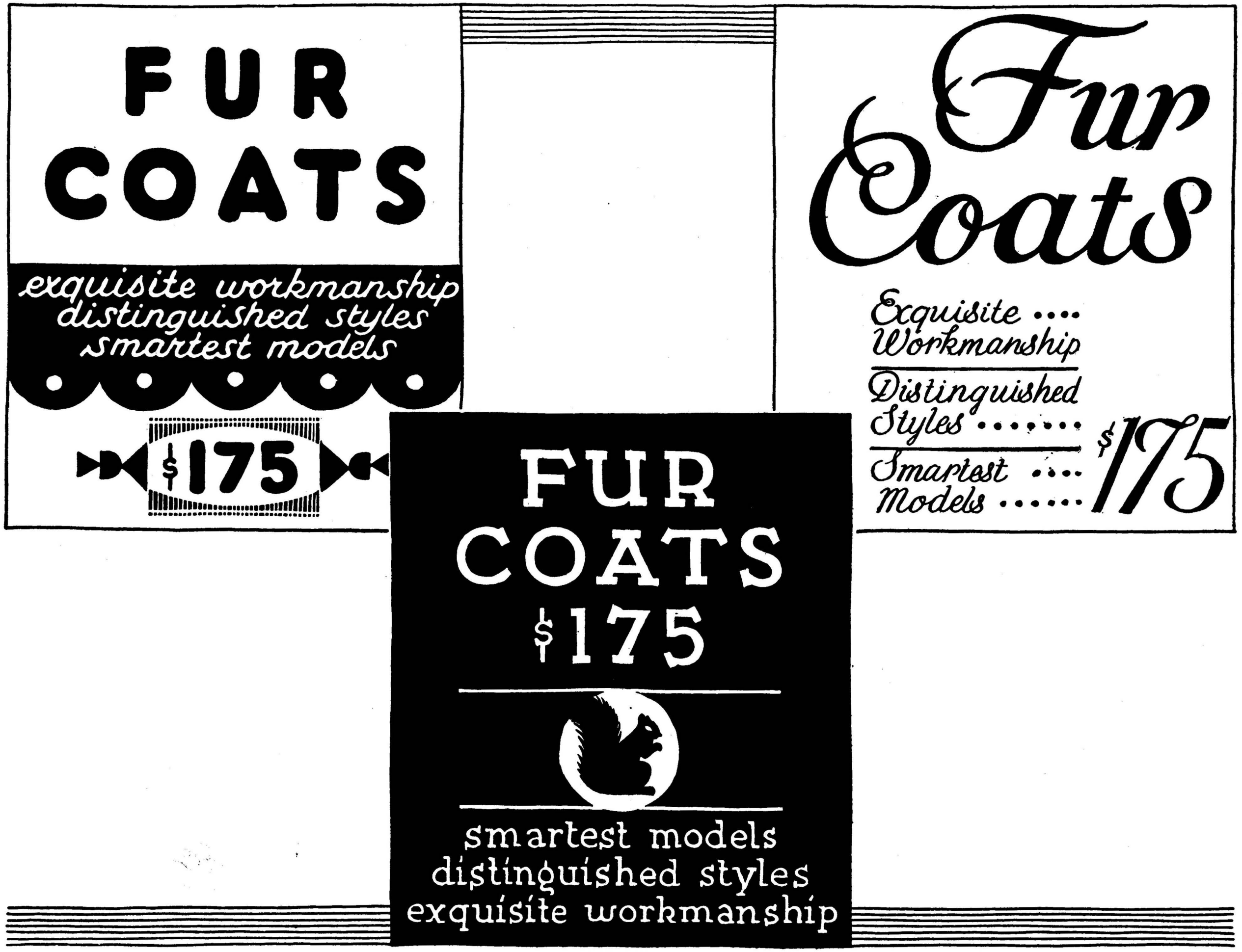
No. seventeen pen is very good for fine script and ornaments like above

This Design

was worked out with shading nibs numbers 12 and 14, and the flexible No. 17. The solid blacks are filled in with black, then lettered with "show card white."

The Same Card

lettered with Round, Square, and Shading nib pens. Note the different effects that can be produced from the same material by changing the design and type of lettering. Select the one that has the "feel" you want and use the pen best suited for that type of lettering.



FUR
COATS
exquisite workmanship
distinguished styles
smartest models
$175

Fur
Coats
Exquisite ....
Workmanship
Distinguished
Styles ....
Smartest ....
Models ......
$175

FUR
COATS
$175
smartest models
distinguished styles
exquisite workmanship

Design and Ornament

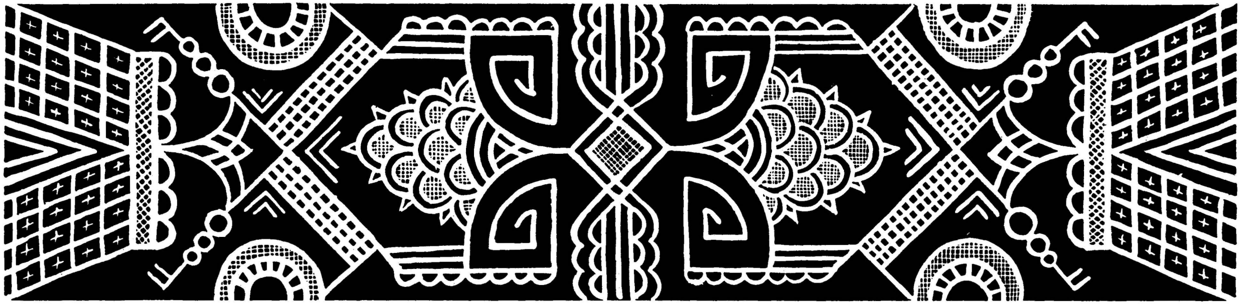
What do we mean by "design?" In the sense we shall use it, it does not refer to layout. We are not now considering the placing of masses, or balance, or emphasis. But we are considering the **servant** of the layout—an interesting helper who must never intrude, or make himself conspicuous—a helper who gives to the composition class and finish.

When the layout is all determined, we may find that certain simple areas of broken color will help to emphasize important things, will attract the eye, will hold attention. This is the one and only function of design in the show card. Too often design runs away with a card, and the result is an unreadable mass of "spinach." Remember—design is a servant, not the master.

On the following pages we have set down some hints as to the way designs are made. We do not show you any standard borders or ornaments. We suggest how to make your own. In this field, variety is limitless. Your own taste and balanced judgment must be your guide.

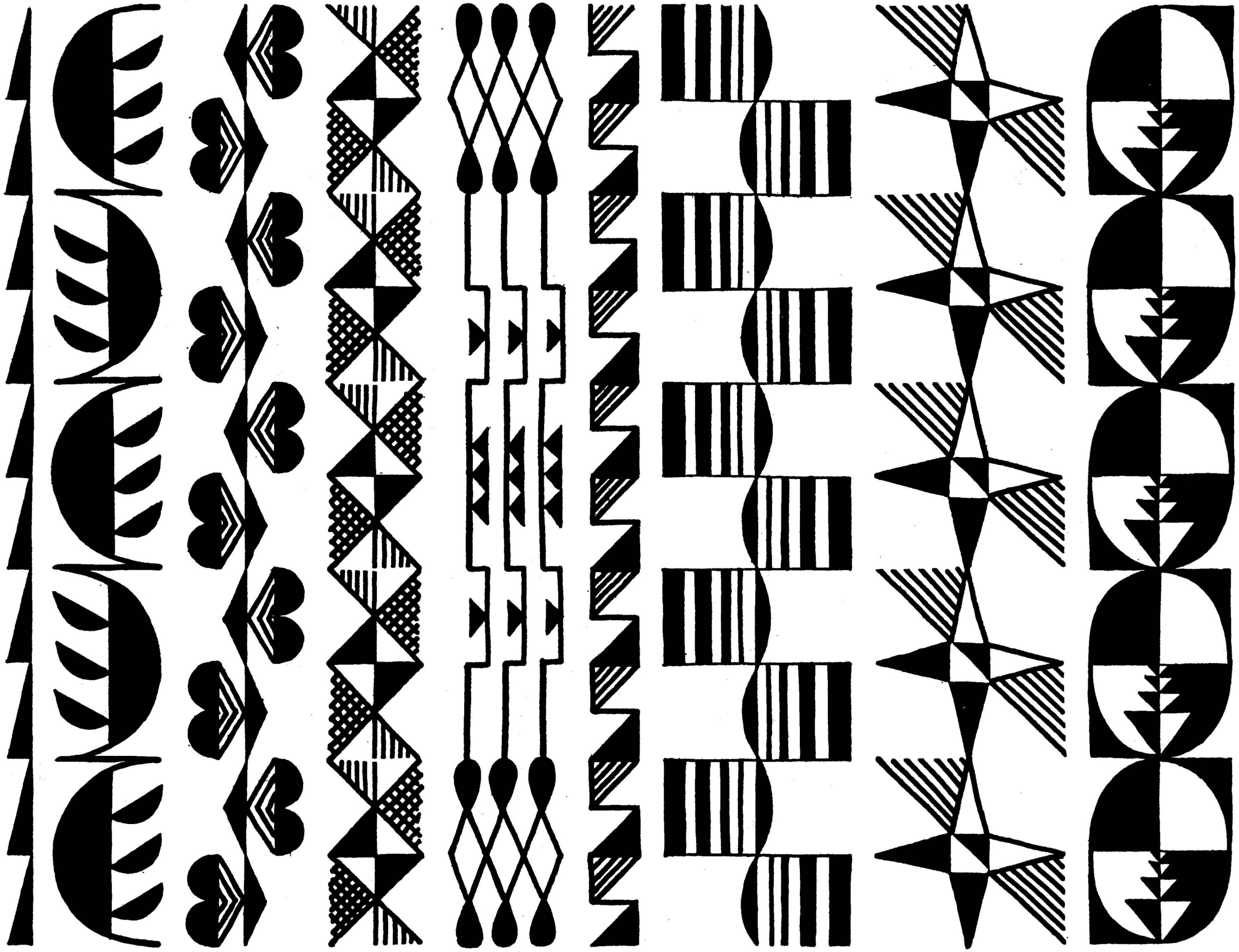
There are many good books on design that will be found helpful to the student of that art.

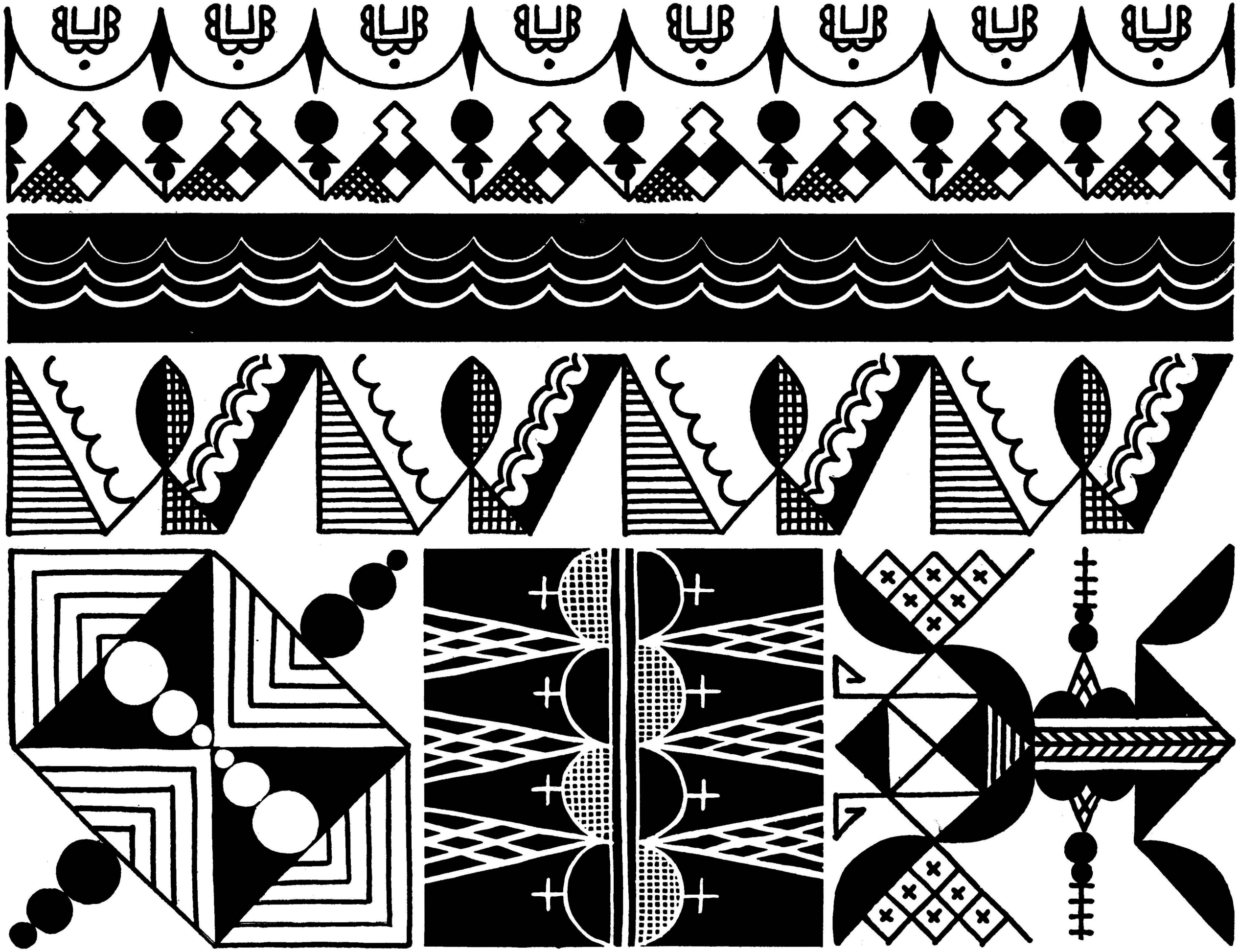
The best way to train your taste is to study good examples. Those we have given are worth close attention.



Borders and Ornaments

The problems involved in making good borders and ornaments are much the same as those of good lettering; both require clean-cut handling of simple, geometrical forms and an eye for good spacing. Both



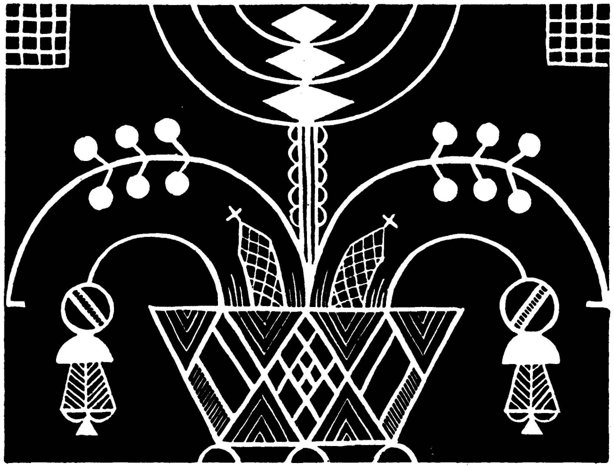


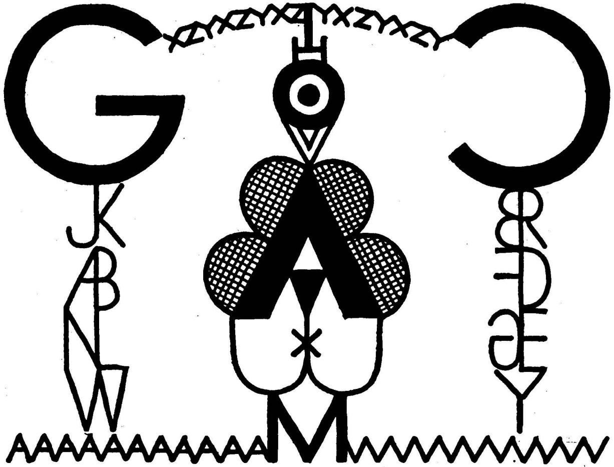
Borders and Ornaments

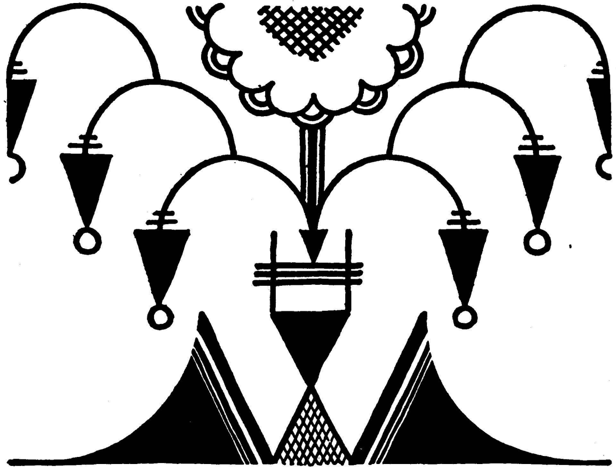
letter-forms and design-forms are made up of straight vertical or horizontal lines, slanting lines, circles, circle-segments, and dots. Every one of these examples is made up of these simple elements, merely

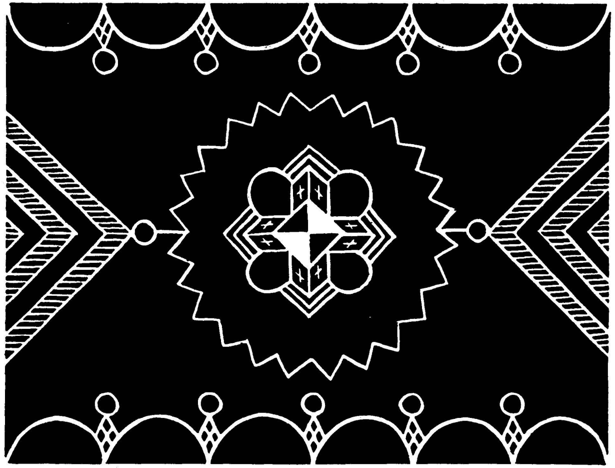
Borders and Ornaments

combined in fresh, arresting ways. The more elaborate forms are constructed to fill large or unusual spaces. Some of them even suggest a motif capable of repetition over large areas. On page 31 the middle design was created with



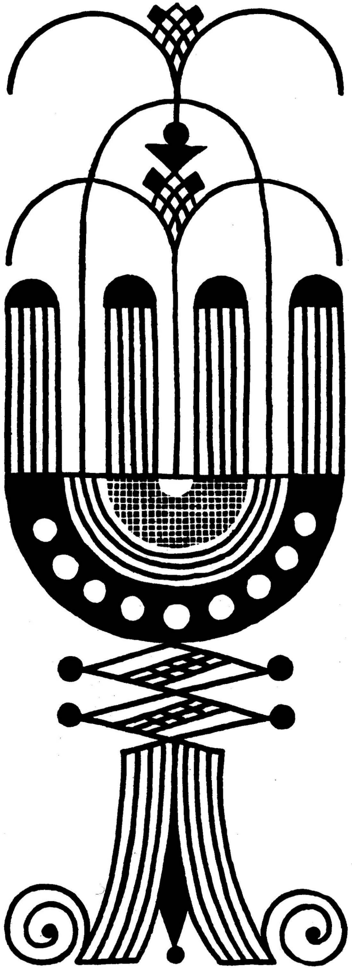


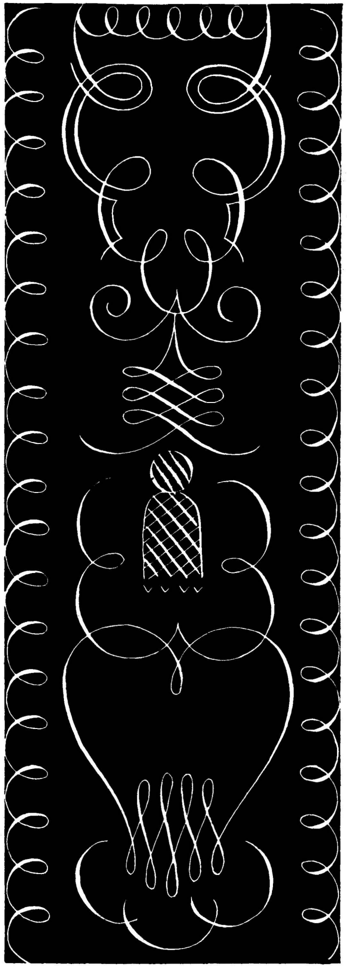


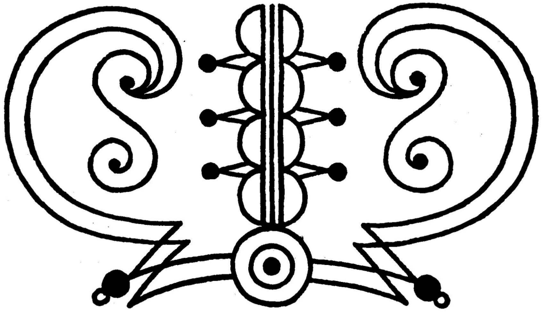


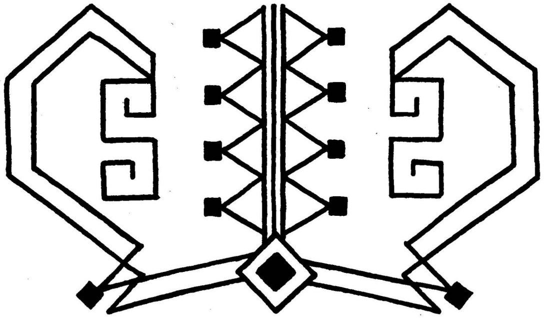
Borders and Ornaments

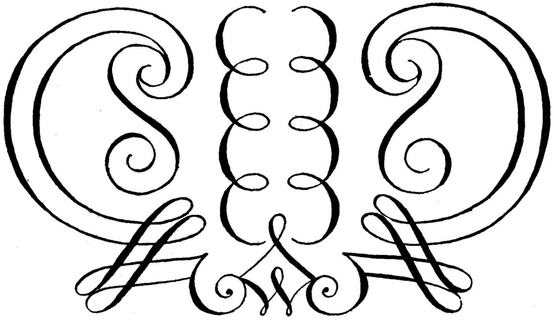
Drawlet Pen No. 17, which is excellent for flowing curves. The three ornaments on the right are basically one, only each has been done with a different type of Drawlet Pen in order to express three different styles of design.





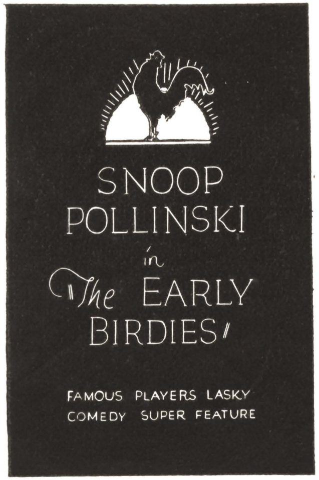






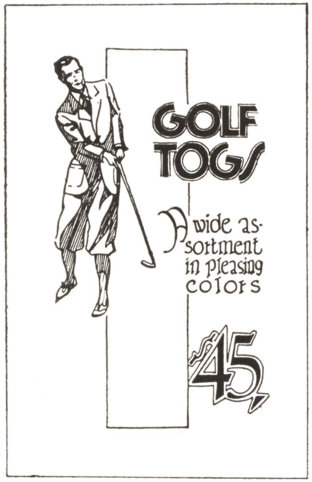
Typical Show Cards

lettered with Drawlet Pens. These are actual cards which appeared in stores. They were submitted in the Annual Drawlet Pen Contests at the International Association of Display Men's Conventions.



SNOOP POLLINSKI
in
"The EARLY BIRDIES"

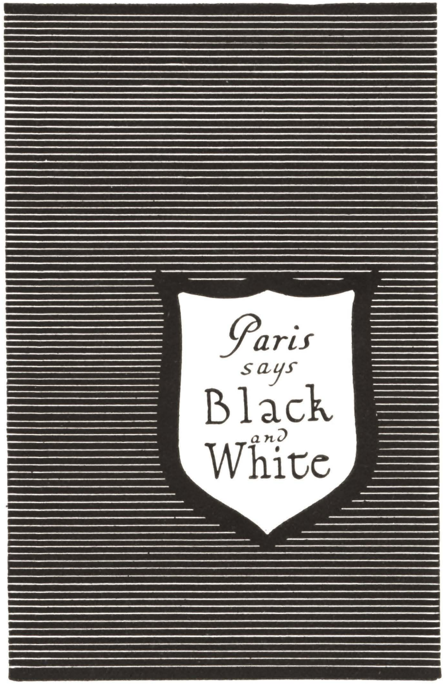
FAMOUS PLAYERS LASKY
COMEDY SUPER FEATURE



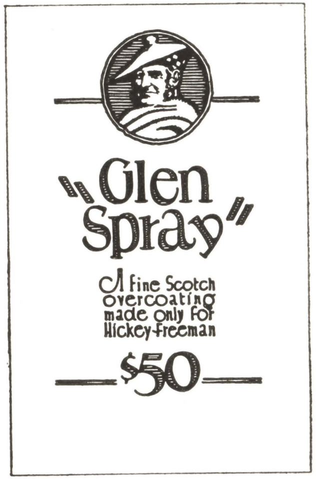
GOLF TOGS

A wide assortment in pleasing colors

$45



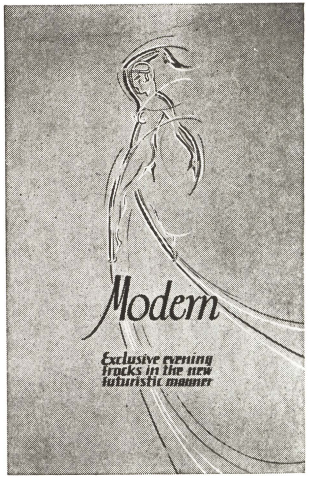
Paris says Black and White



"Glen Spray"

A fine Scotch overcoating made only for Hickey-Freeman

$50



Modern

Exclusive evening frocks in the new futuristic manner

Drawlet Pens in Schools

In the School Systems of the United States, Drawlet Pens are being used by the following people for a wide variety of projects.

1. Kindergarten and Primary Teachers. To make special flash cards and signs, and outlines for fill-in painting. These are clean-cut, easy to see, and quickly done with Drawlet Pens.
2. Pupils with defective eyesight. For all writing—because Drawlet ink capacity makes oversize writing easy and its broad lines are extremely legible.
3. Art Classes in Fifth and Sixth Grades. For the simplest lettering exercises and elementary design.
4. Art Classes in Junior High Schools. For designs, monograms, mottoes, and repeat motifs for paper fabric or linoleum.
5. High School Art Classes. For reduction of natural forms to conventional design, creation of geometric design, school posters, Christmas greeting cards, calendars, and show cards.

Some of the leading school systems using Drawlet Pens are: New York City, Newark, N. J., Philadelphia, Columbus, Ohio, Akron, Ohio, Cleveland, Detroit, Atlanta, Ga., Minneapolis, and Seattle. Each year sees extensions in the use of Drawlet Pens in the schools.

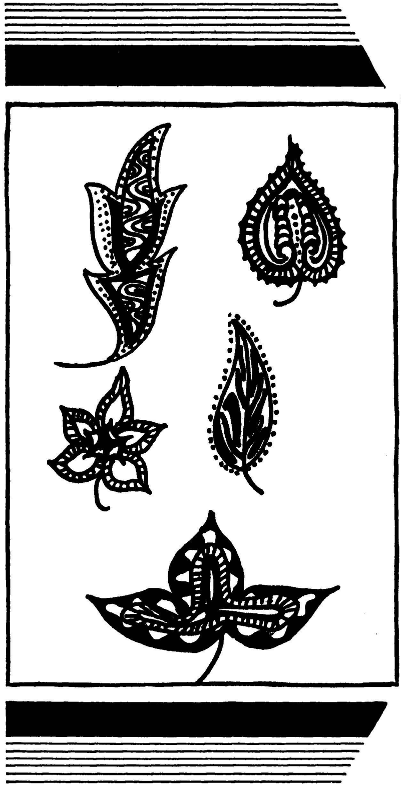
The obvious advantages of Drawlet Pens for use in schools are:

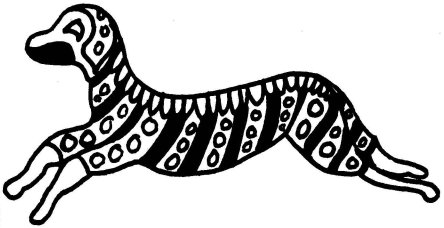
1. Their naturalness—ease of handling and clean-cut nature of results.
2. The resulting concentration by the student on the work in hand rather than on the means of doing it.
3. The ease of cleaning and caring for Drawlet Pens, reducing unproductive minutes for both teachers and students.

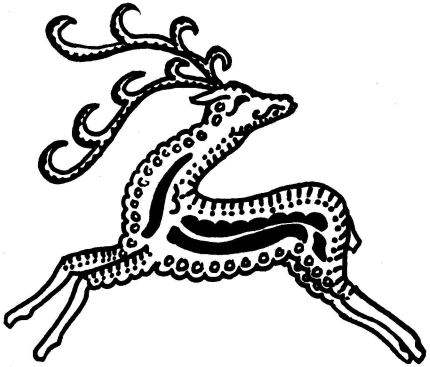
On succeeding pages are shown a few examples of school work done with Drawlet Pens, merely to suggest what some schools have done. This is not necessarily the finest work of its kind. It is within the capacity of every high-school class using Drawlet Pens.

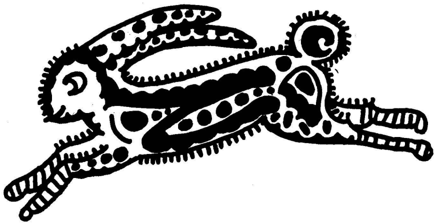
These Designs

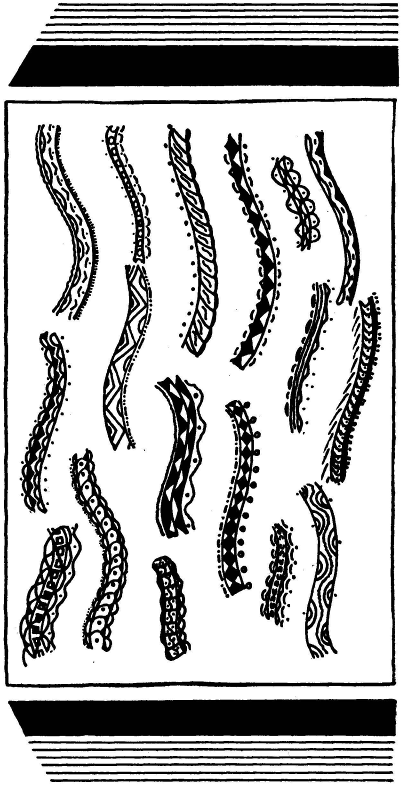
were made with Drawlet Pens by students in Akron, Ohio. Courtesy of Miss Worrell, Supervisor of Art.

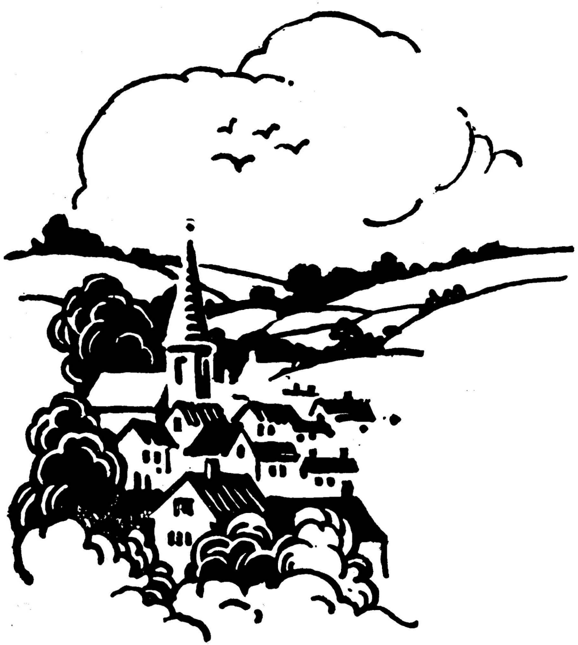


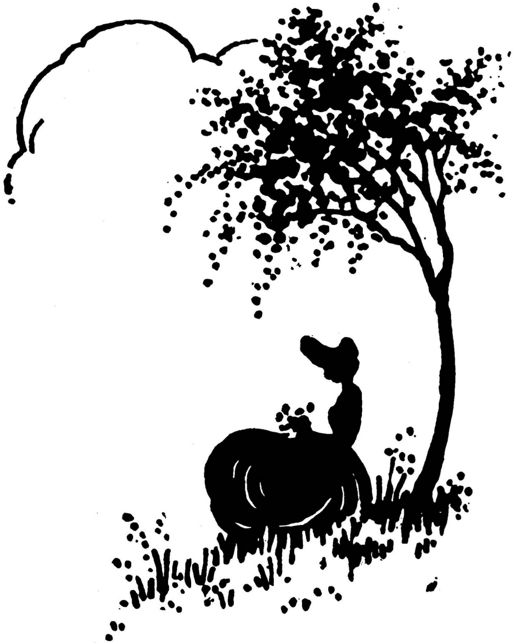






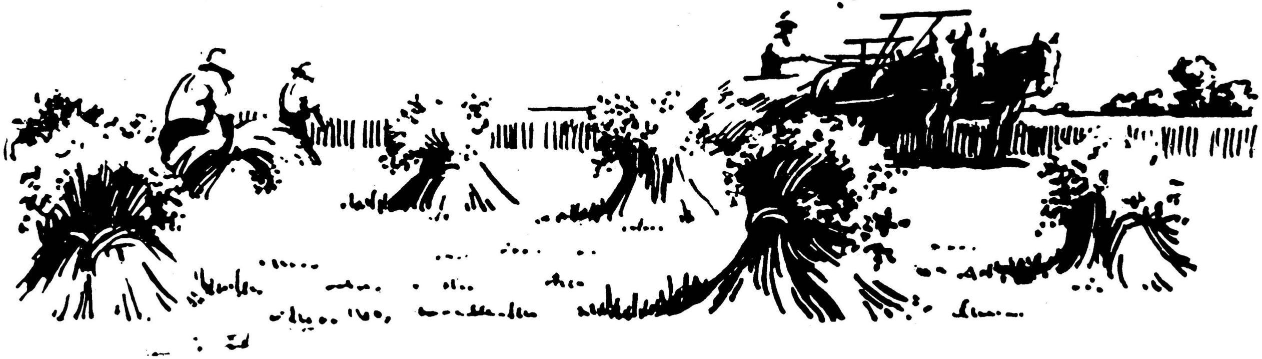






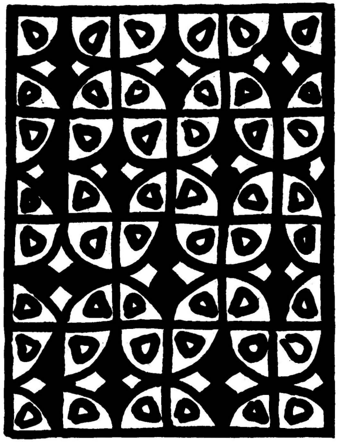
Samples of Silhouette Drawing

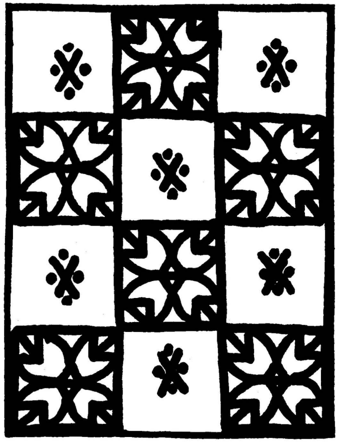
done with Drawlet Pens in England.

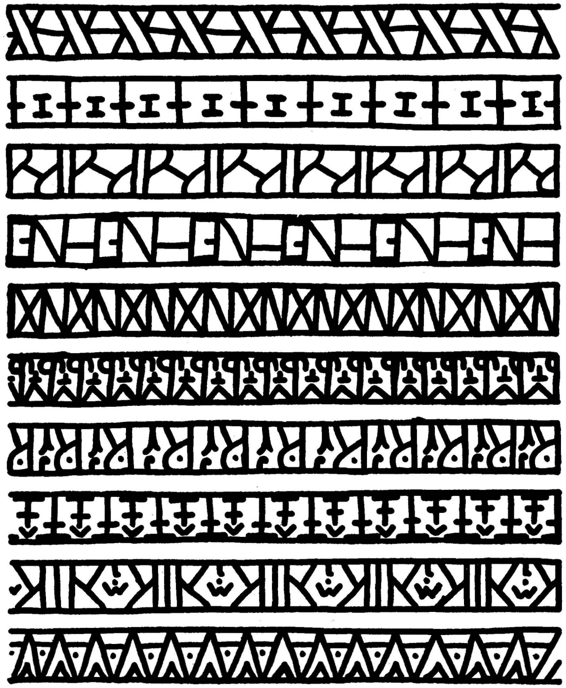


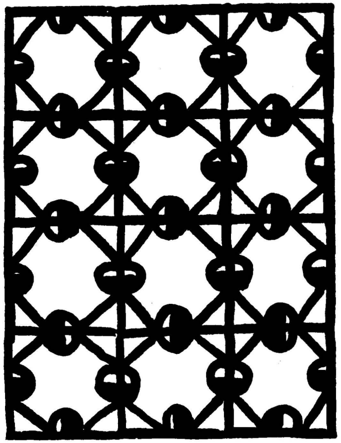
Samples of Classroom Work

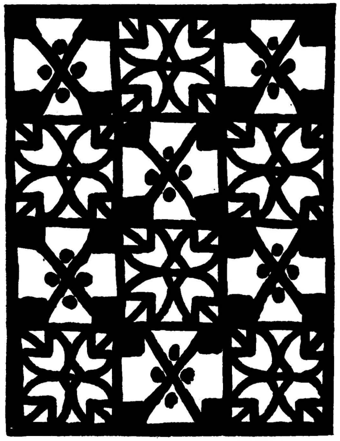
executed by students in Akron, Ohio. Courtesy of Miss Mary Brandon, Supervisor of Art.



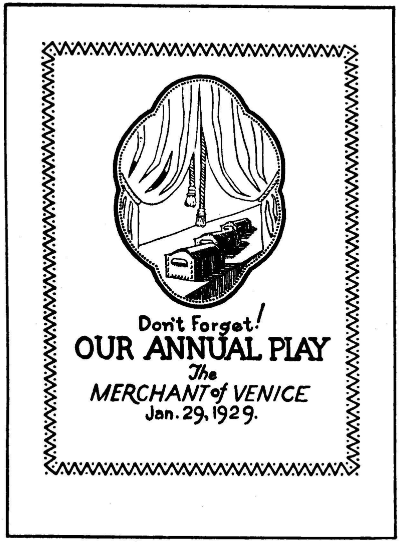








LET US HAVE FAITH THAT RIGHT MAKES MIGHT AND IN THAT FACT LET US TO THE END DARE TO DO OUR DUTY AS WE UNDERSTAND IT. - LINCOLN.



You are trying so hard to accomplish a certain thing that you thwart your own purpose. When you put too much thought and effort to the determination you have to master the thing in hand your brain is working on the enforcement of your mental decision, not on the subject to be mastered. You tighten up; your muscles are not responsible; you work under too great a strain, over-anxious to accomplish by force of mental energy that which the untrained muscles refuse to perform on the eye to visually comprehend.

OUR BUSINESS IS TO DO OUR WORK WELL IN THE PRESENT PLACE WHATEVER THAT MAY BE - LYMAN ABBOTT

JOIN
THE
G.O.

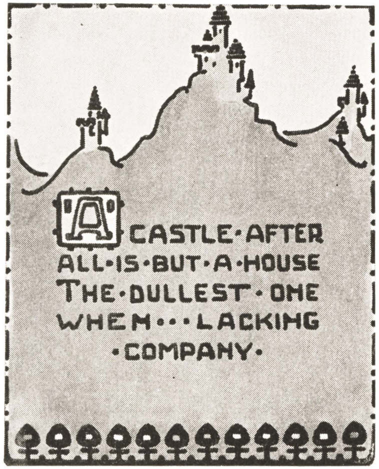
Mottoes and Posters

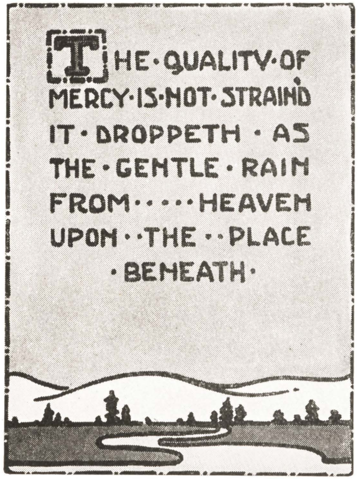
The mottoes were lettered by Akron students and the posters by students in the Alexander Hamilton High School, New York.

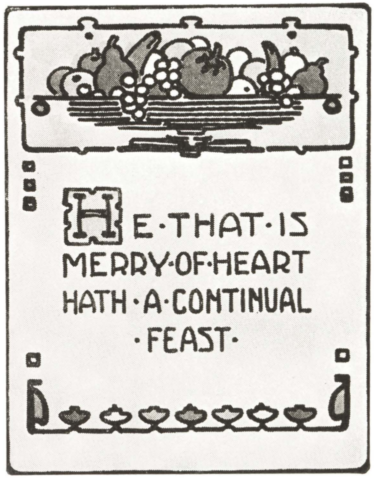
The Six Attractive Cards

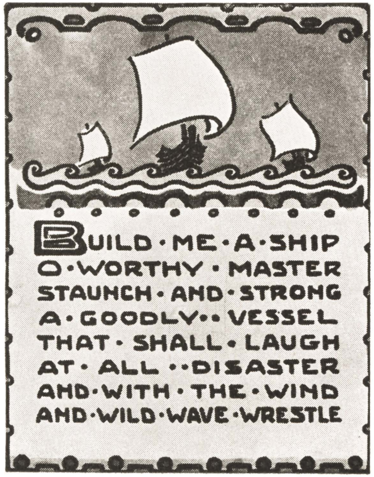
on this page are samples submitted by Miss Marquardt, Supervisor of Art, Newark, N. J.

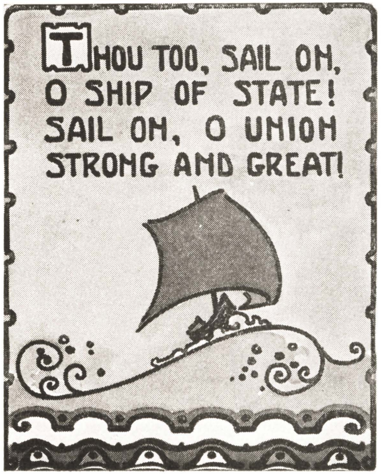
Originals show an harmonious use of color.

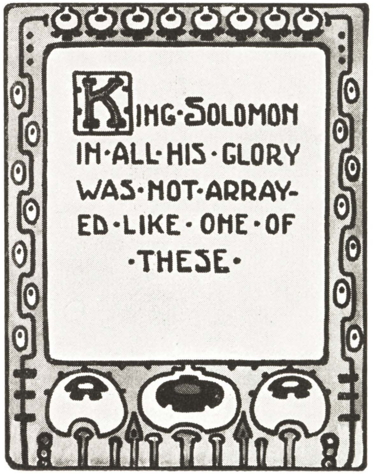

A CASTLE·AFTER ALL·IS·BUT·A·HOUSE THE·DULLEST·ONE WHEN···LACKING ·COMPANY·

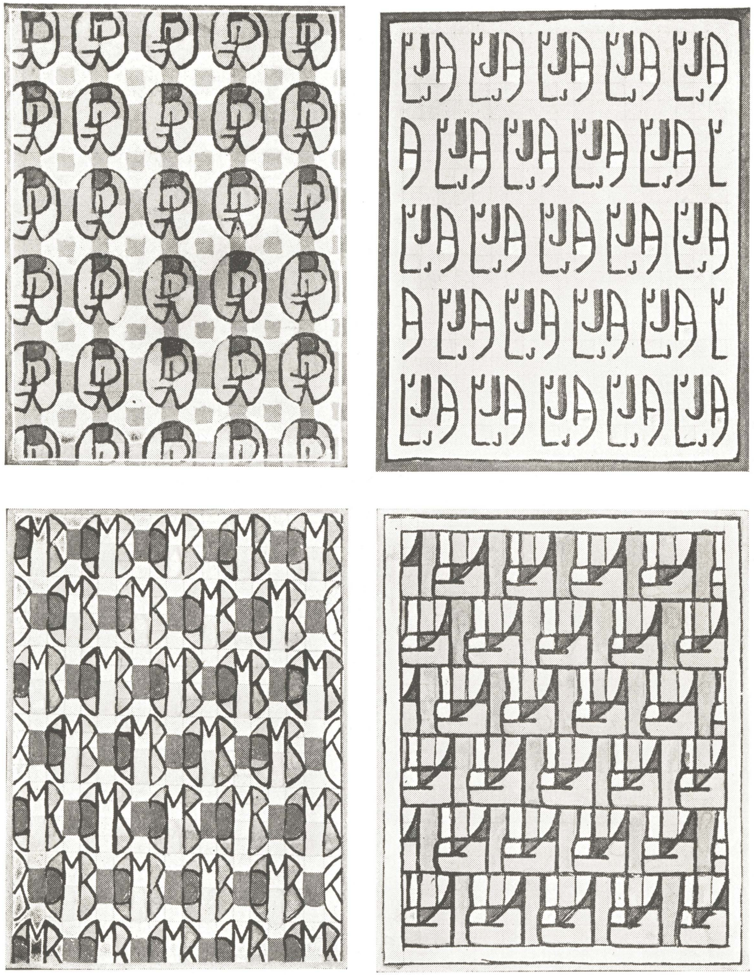

THE·QUALITY·OF MERCY·IS·NOT·STRAIND IT·DROPPETH·AS THE·GENTLE·RAIN FROM·····HEAVEN UPON··THE··PLACE ·BENEATH·


HE·THAT·IS MERRY·OF·HEART HATH·A·CONTINUAL ·FEAST·


BUILD·ME·A·SHIP O·WORTHY·MASTER STAUNCH·AND·STRONG A·GOODLY··VESSEL THAT·SHALL·LAUGH AT·ALL··DISASTER AND·WITH·THE·WIND AND·WILD·WAVE·WRESTLE

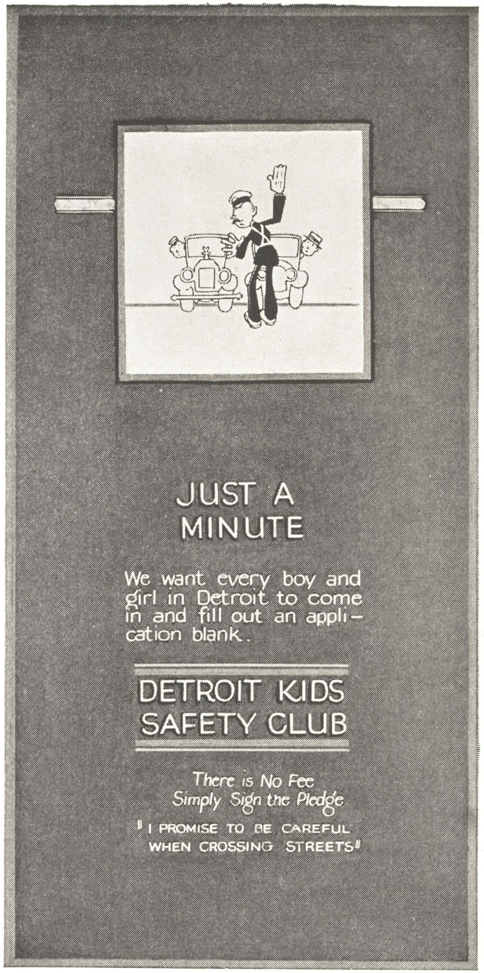

THOU TOO, SAIL ON, O SHIP OF STATE! SAIL ON, O UNION STRONG AND GREAT!


KING·SOLOMON IN·ALL·HIS·GLORY WAS·NOT·ARRAY-ED·LIKE·ONE·OF ·THESE·



The Monogram Designs

were executed by Junior High School students in Jacksonville, Fla.



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We want every boy and girl in Detroit to come in and fill out an application blank.

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Simply Sign the Pledge
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BALL-BEARING CLIPS—Easy opening—grip one or many papers securely—rustproof finish in nickel or vivid colors.

These, as well as Drawlet Pens, are available at your stationer's.

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